

Original Music Soundtracks for Motion Pictures and TV

VOLUME 5, NUMBER 7

# FILM SCORE

Holy Silver Age!  
page 5

## BRUCE'S WORLD

A candid chat  
with Mr. Broughton

### SHATMAN SPEAKS

The word from  
30,000 feet

### COMPOSER AGENTS

The final conflict

### DANNY'S FAMILY

At the session

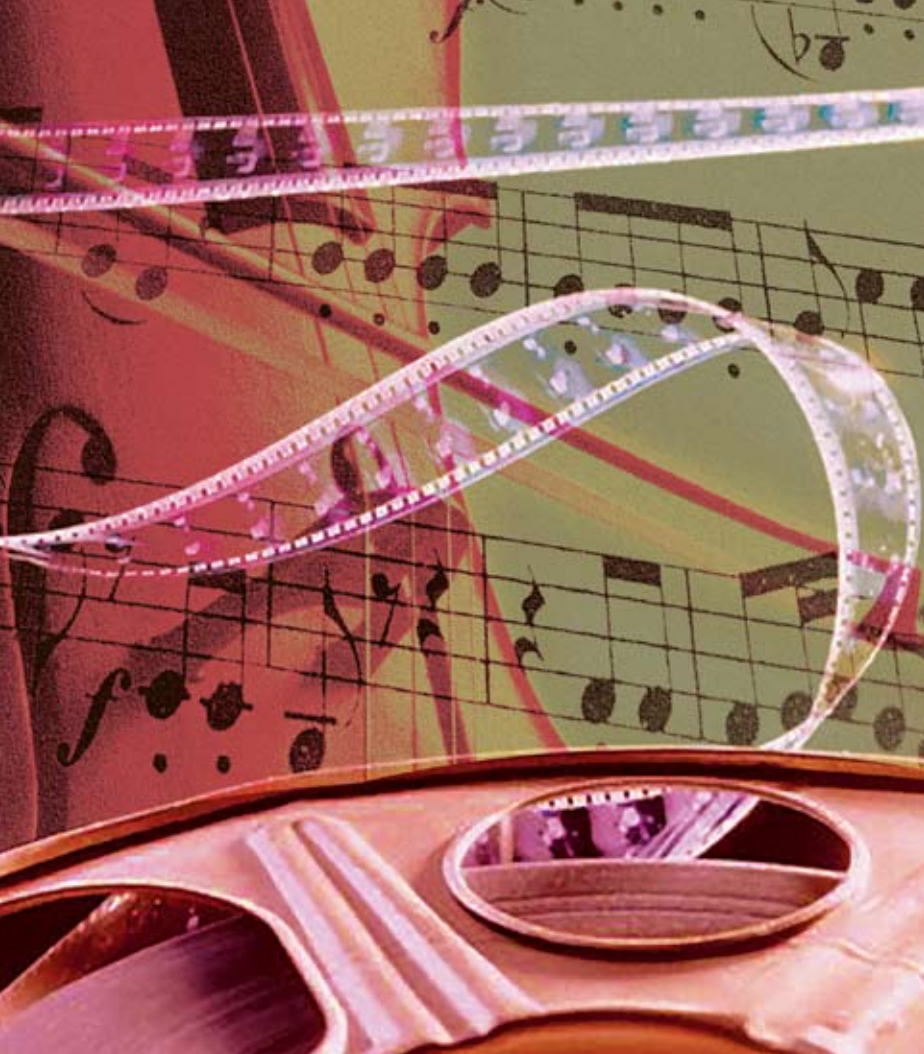
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Film & TV Music Update - November 3, 2000

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# CONTENTS

## FILM SCORE<sup>TM</sup> MONTHLY

AUGUST 2000

### feature

#### 16 **Agent History X: The Final Conflict**

In the final installment of our in-depth look at the

history of composer representation, we learn the true nature of artist and agent comradery. Plus, one composer sings a song of exasperation!

*By Jeff Bond*

### cover story

#### 20 **Bruce's World**

Despite his recent absence from the world of blockbusters, Mr. Broughton has been keeping plenty busy, thank you.

*By Jeff Bond*

#### 24 **Striking Gold in Silverado**

An analysis of the score that earned Bruce Broughton an Academy Award nomination—and defined a large part of his career.

*By Doug Adams*

### interviews

#### 26 **Checking in at the Mile High Club**

An irreverent, freewheeling exchange with composer Marc Shaiman is recorded for posterity.

*By Jon & Al Kaplan*

#### 29 **Immediate Impact**

Trailer composer and rock musician Jeffrey Fayman talks about writing music for coming attractions.

*By Timothy Andrew Edwards*

### departments

#### 2 **Editorial**

Farewell,  
Jesus Weinstein

#### 4 **News**

Lalo Schiffrin honored,  
Williams tapped for  
opera, more.

#### 5 **Record Label Round-up**

What's on the way.

#### 7 **Now Playing**

Movies and CDs in  
release.

#### 7 **Concerts**

Live performances  
around the world.

#### 8 **Upcoming Film Assignments**

Who's writing what  
for whom.

#### 9 **Mail Bag**

Oscar wrap-up.

#### 13 **Downbeat**

Finding *Other* Sounds.

#### 15 **Session Notes**

Hangin' With  
Mr. Elfman.

#### 34 **Score**

The latest CD reviews,  
including: *Hollow Man*,  
*What Lies Beneath*,  
*Bullitt*, *Jaws the  
Revenge* and more.

#### 43 **Pocket Reviews**

Attention Deficit  
Disc Honors.

#### 45 **Laserphile**

Autumn's Harvest

#### 36 **Marketplace**

#### 11 **Reader Ads**



Bruce Broughton talks about the  
past, present and future.  
**page 20**



Marc Shaiman goes from heaven  
to hell—and back again.  
**page 26**



We watch Danny Elfman record  
*The Family Man*.  
**page 15**

ON THE COVER: **BRUCE BROUGHTON**,  
FLANKED BY A ROSTER OF HIS SOUNDTRACKS ON CD.

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## Farewell, Jesus Weinstein

FILM SCORE MONTHLY'S SHADOWY,  
SURLY REVIEWER CALLS IT QUILTS

**W**hen we told Jesus Weinstein we no longer required his services, we gave him the opportunity to write a short farewell letter, since he's written so much for the magazine over the past few years. He sent us a series of "possible" farewell letters, of which we were supposed to choose only one to run. To show you how sick Jesus Weinstein is, we have taken several of his farewell letters and collected them for your pleasure:



Sometimes it's difficult to  
make a graceful exit.

Alternate Jesus  
Weinstein farewell  
letter No. 1:

I would like you all to know that I have been fired—I am the first casualty of *FSM*'s 10th Anniversary purification process. I hate you all and you all suck. Burn in hell! Don't expect to see an album get less than three stars ever again in *FSM*. Nothing gets five stars (except for reissues of classics like *Superman*) and nothing gets four-and-a-half stars

(that's just stupid)—so what we're left with is this: Half of the albums in the mag get four stars, and that's essentially the highest rating this magazine gives! So have fun discerning between all the four star and three-and-a-half star releases, all of which are obviously the greatest scores ever written. My advice—if something gets less than three-and-a-half stars, avoid it like the plague.

## Alternate J.W. farewell letter No. 2:

I have decided that I can no longer write reviews for *FSM*. They bring nothing but negativity and flak to the magazine—while Lukas likes opinionated, critical writing, I just can't allow myself to bring him any more pain. God bless you all—I have loved writing about film music for film music fans and I thank *FSM* for giving me the opportunity to voice my opinions in this great forum.

## Alternate J.W. farewell letter No. 3:

I would like to announce my retirement from the pages of *FSM*. I can't stand reviewing all these terrible CDs anymore. As you can probably tell, my recent reviews have been disturbingly "positive." This is because I have been asked to soften my critiques so that publicists and weak-minded readers stop complaining to *FSM* about me. Unfortunately, I find myself looking for ways around the truth—in essence I'm lying to the readers. If I can't speak my mind in a review (something that's supposed to be my honest opinion about an album) then I am doing everyone a disservice by writing one at all. I've never been good at equivocating. I'll leave this task to the professionals. So long suckers. There's one more thing you should know about me. My real name is Lukas Kendall.

[No it's not. —LK]

## Jesus Weinstein's Final Draft:

Ray Costa and C.H. Levenson rejoice! My services to *FSM* are no longer desired—I have been fired. Now all of my witty, acerbic and truthful consumer reports will be replaced with bland recommendations, banal equivocations and even blatant lies. Sure, you'll still come across the occasional negative review in the pages of *FSM* (even from Jeff Bond—as long as it's a review of a composer he'll never have to deal with personally), but none with the guts to say why something is bad and where the composer could have done better.

I am sure the vast majority of you are happy to see me go, but I should say that if I do have any supporters out there—you should have written in to say so! If three people had voiced support for Jesus Weinstein then I would probably still be allowed to write here. Alas, maybe I have no fans after all...Good riddance to you all! I hope you enjoy the new surplus of limp and pretentious reviews by that slave Jon Kaplan or whatever gimpy loser they get to replace my vast output of genius.

Sincerely,

**Jesus Weinstein**



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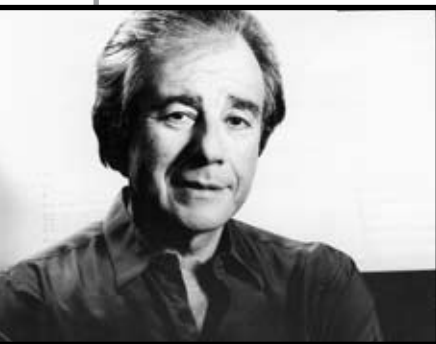
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# NEWS

EVENTS • CONCERTS  
RECORD LABEL ROUND-UP  
UPCOMING ASSIGNMENTS  
THE LATEST FILMS

## Lalo Schifrin Honored for Career Achievement



*Fox, Bullitt, Rush Hour and Tango.*

Other recipients of the Society's Career Achievement Award have included Miklós Rózsa, David Raksin, Alex North, George Duning, Ernest Gold, Elmer Bernstein, John Williams, Henry Mancini, Jerry Goldsmith, Ennio Morricone, Hans Salter, Toru Takemitsu, Stephen Sondheim, Maurice Jarre and Laurence Rosenthal.

Composer Lalo Schifrin was presented the Film Music Society's 2000 Career Achievement Award at a gala October 6 at the Hollywood Roosevelt Hotel. Receiving the Society's Film Music Preservation Award was UCLA Music Librarian Stephen M. Fry for his work in developing the university's film music collection and making it accessible to researchers.

Schifrin has written more than 100 scores for film and television, garnering four Grammy Awards out of 20 Grammy nominations, one ACE, and six Oscar nominations. Among his best known scores are *Mission: Impossible* (TV), *Cool Hand Luke*, *The Competition*, *Dirty Harry*, *The*

## Williams in Talks to Compose Opera

Despite reports to the contrary on the Los Angeles Opera Company's website, John Williams says he hasn't formally committed to compose an opera for the 2004-2005 season at the invitation of the opera's director, Plácido Domingo. Williams said, "It is true that I have discussed the possibility of writing an opera with Plácido Domingo, but the matter is purely in the discussion phase at this point, and there is no commitment on my part—or theirs, for that matter. They have suggested a project, but they are still negotiating for

## JACK NITZSCHE 1937-2000

Jack Nitzsche, Oscar-nominated film composer for *One Flew Over the Cuckoo's Nest*, Oscar-winning songwriter for *An Officer and a Gentleman*—as well as a well-respected record producer, arranger and studio musician—died of a heart attack August 25. He was 63.

Nitzsche won the Best Original Song Academy Award in 1982 for co-writing "Up Where We Belong" for *An Officer and a Gentleman*. Among his other film credits are *Performance* (1970), *The Exorcist* (1973), *When You Comin' Back, Red Ryder?* (1979), *The Razor's Edge* (1984), *Stand by Me* (1986) and *Mermaids* (1990).

His rock and pop résumé was a veritable Who's Who of music industry giants: For The Rolling Stones, Nitzsche contributed keyboard parts to such classics as "Play With Fire" and "Paint It Black." He also wrote the choral arrangements for "You Can't Always Get What You Want." As an arranger, he worked with master record producer Phil Spector in 1962 on the Crystals' "He's a Rebel." Nitzsche also co-wrote the pop hit "Needles and Pins" with Sonny Bono, which became a top 20 single for the British group The Searchers in 1964.

Other collaborators included Elvis Presley, Neil Young, Captain Beefheart, Marianne Faithfull, the Monkees and Doris Day. **FSM**

the rights. Whether they acquire the rights or not, I wouldn't be available to embark on such a project for at least a couple of years."

Though indications suggest that the collaboration may very well take place, Williams said he was still a bit wary of the prospect. "Better minds than mine have tried opera and not been successful—it is an art that has had difficulty renewing itself, especially in this country. Vanity being what it is, one is always tempted by these things though—opera is a tantalizing prospect for any composer."

—Compiled from wire reports

## Geoff Burton 1919-2000

This September 13th saw the sad passing of my friend Geoff Burton. Most likely many American readers have never heard of Geoff; however, among the European community of film score aficionados he was a near legendary figure. Geoff, born in England on the 12th

of May, 1919, began collecting soundtrack vinyl while some of us were still playing with our plastic army men and toy cars. Assisted by the nature of his career, which involved much travel, Geoff was able to amass a staggering international archive of recorded film music. I will never forget my initial exposure to his record library. I went numb—everything was there, everything I had dreamed about, albums I had assumed I would never live to see with my own eyes. That day I learned the meaning of the word "overwhelming." Most importantly Geoff was a great guy, a friendly collector who was always willing to negotiate a trade. Toward the end of his life Geoff had returned, aesthetically, to his roots. He confided in me that what he had come to love most were the giants of the Hollywood Golden Age, Max Steiner in particular. We here at *FSM*, as lovers of film music, acknowledge that we have lost one of the first, and best, of our own. Hey Geoff, tell Max that we love him too!

—John Bender

## LUCILLE FLETCHER 1912-2000

Lucille Fletcher, writer, novelist and the first wife of film composer Bernard Herrmann, died from a stroke August 31 in Langhorne, Pennsylvania, at age 88.

Fletcher first met Herrmann in the 1930s while the two were working at CBS. She became a successful writer of radio dramas whose stories were later made into the films *Sorry, Wrong Number*, *Once Upon a Time* and *Blindfold*—and she even wrote the libretto for Herrmann's opera *Wuthering Heights*. After what Fletcher described in Steven C. Smith's book *A Heart at Fire's Center* as a "long, devoted, but frustrated relationship," the couple divorced in 1948, though they remained close friends until Herrmann's death in 1975. **FSM**



# Record Label Round-Up

All the albums you'll be waiting for

## Varèse Announces Total Recall expanded score

Collectors rejoice! December 5, Varèse is releasing Total Recall—The Deluxe Edition. This expanded version, featuring new, extensive liner notes, will add nearly 30 minutes of previously unreleased material—bringing the total running time to over 70 minutes.

## No Score for Shaft

Despite reports that Edel Records and Paramount Pictures had agreed to release the score-only CD of David Arnold's music for last summer's *Shaft*, the deal has apparently fallen through. We'll keep you apprised of any future developments.

### Aleph Records

Coming soon is the score to Lalo Schiffrin's 1977 *Rollercoaster*.

### Amber Records

Forthcoming from Elmer Bernstein's new label are Volume Two of the Charles & Ray Eames films series, and a rerecording of *Kings of the Sun*.  
[www.elmerbernstein.com](http://www.elmerbernstein.com)

### Angel/EMI

The release of Elmer Bernstein's guitar concerto on EMI Classics has been pushed out to October 24; soloist on the album is Christopher Parkening.

### Artemis

Forthcoming are *Ernest Gold Vol. 2: Ship of Fools*, *Ernest Gold Vol. 3: Cross of Iron*; *Mary, Queen of Scots* (John Barry); *Anne of the Thousand Days* (Georges Delerue); *Khartoum* (Frank Cordel; with additional music and opening narration by Leo Genn).

### BBC Music

A third CD has been added to the existing *Doctor Who* CD series;

*Volume Three: The Leisure Hive*.

No release date has been set.

[http://ourworld.compuserve.com/homepages/Mark\\_Ayres/NewStuff.htm](http://ourworld.compuserve.com/homepages/Mark_Ayres/NewStuff.htm)

### Brigham Young University

Forthcoming is *The Glass Menagerie* (Max Steiner, 1950.)

### Chromatic Records

Due Jan 2001: *License To Chill: Spy vs. Fly*, a trip-hop tribute to *James Bond* spy music. Due spring 2001: *V.I.P. The Original Television Soundtrack* (Frankie Blue).

[www.chromaticrecords.com](http://www.chromaticrecords.com)

### Chapter III

The second installment of the Chapter III Classics series, scheduled for fall, will include three single-title Main Events—*Westworld* (Fred Karlin), *Brewster McCloud* (Gene Page) and *Far From the Madding Crowd* (Richard Rodney Bennett); and two Double Features—*Grand Prix/Ryan's Daughter* (both Maurice Jarre) and *Don't Make Waves* (Vic Mizzy)/*Penelope* (John Williams). The third Double Feature, *Kelly's Heroes/The Cincinnati Kid* (both Lalo Schiffrin), has been postponed until early 2001.  
[www.chapteriii.com](http://www.chapteriii.com)

### Cinesoundz

Updated information: The Ennio Morricone remix CD (various artists, including Rockers HiFi, Pizzicato Five and Nightmares On Wax) has been pushed out to January 2001. Due in December is *Filmmuseum Berlin Vol. 2*, a compilation of German film music from the 1950s through present day. Due in February is *La Linea* (Franco Godi), featuring music with some voice-over and sound effects. Write Cinesoundz, Lindwurmstr 147, 80337 Muenchen, Germany; tel: +49-89-767 00 -299 fax: +49-89-767-00-399, [info@cinesoundz.de](mailto:info@cinesoundz.de); [www.cinesoundz.de](http://www.cinesoundz.de)

### Citadel

Due late-October is *The Contender* (Larry Groupé). The CD will also contain Groupe's complete score for *Deterrence*.

### EMI

The reissues of all the EMI-controlled *James Bond* soundtracks seem to be on hold indefinitely. We'll let you know when we know more.

### GDI/Hammer

Forthcoming is the first-ever release of Gerard Schurmann's complete score to *The Lost Continent*.

### GNP/Crescendo

Due late-October are *Farscape* (Subvision and Guy Gross; TV series); *Lexx* (Marty Simon; TV series) and *Robocop: Prime Directives* (Norman Orenstein; TV series). [www.gnpcrescendo.com](http://www.gnpcrescendo.com)

### Hexacord Productions

Hexacord Productions' forthcoming first release will be the score to the 1970 Italian thriller *Lo*

*Strano Vizio Della Signora Ward* (Nora Orlandi) followed by *La Smagliatura* (Ennio Morricone). Susequent upcoming releases will include *Al Cinema Con Edda Dell'Orso* (compilation from original soundtracks of the '60s and '70s.); *Eva, La Venere Sel Vaggia* (Roberto Pregadio, limited pressing); and *Trinity Goes East* (Alessandro Alessandrini), a new spaghetti western feature. Contact: Prof. Roberto Zamori P.O. Box 13 - 59014 Iolo - PRATO - Italy Tel./Fax : +39-0574-625109 0

### Hollywood

Due late-October is the score for *Unbreakable* (James Newton Howard).

### Intrada

Due late-fall is a commercial release of *The Ballad of Lucy Whipple* (Bruce Broughton), and *The Lost Child* (Mark McKenzie). [www.intrada.com](http://www.intrada.com)

### Marco Polo

Coming soon: *The Treasure of Sierra Madre* (Max Steiner)



## HOLY SILVER AGE CLASSICS!

Yes citizens, it's true! *Film Score Monthly* is releasing the score to the original *Batman* feature from 1966. Original Bat music has been hard to come by, with only two Neal Hefti spinoff albums and a dialogue-riddled tie-in LP to turn to. This release includes nearly 66-minutes of authentic underscore by Nelson Riddle, whose swinging, big-band flavored writing defined the sound of the series. Better still, this album features lengthy, exciting cues written for the more expansive theatrical film. All of the familiar villain themes are included, as well as extended chase music for an array of Bat Vehicles and fully-developed fight sequences. It's more satisfying than any collection of the TV series cues could be. As always, we welcome your suggestions for future releases; contact info, pg. 2.



and *Objective Burma* (Franz Waxman); a Malcolm Arnold CD of *Roots of Heaven* (including cues by Alfred Newman based on Arnold's work) and *David Copperfield*; and a Steiner CD of *Son of Kong* and *The Most Dangerous Game*.

Coming from Swiss producer/conductor Adriano: Georges Auric: *Suites From Lola Montez*, *Notre-Dame de Paris*, *Farandole*; and *Suites Rififi*, *La Symphonie Pastorale*, *Le Salaire de la Peur*; and Dmitri Shostakovich: *The Fall of Berlin* (complete original version), with suite from *The Memorable Year 1917*.

### Milan

Due Oct. 24: *A Room for Romeo Brass* (various artists) and *Blair Witch 2: Book of Shadows* (Carter Burwell). Nov. 7: *Figgis on Figgis* (Mike Figgis retrospective); Nov. 21: *Frasier* (music from the TV series) and *Films of the Century* (2CD compilation). Forthcoming is *Une Pour Toutes* (Francis Lai). [www.milanrecords.com](http://www.milanrecords.com)

### Monstrous Movie Music

The next Monstrous CD will be *Mighty Joe Young*, not *This Island Earth* (as we mistakenly mentioned last month). This "Ray Harryhausen tribute disc," features music from three of his early pictures: 1949's *Mighty Joe Young*, (Roy Webb); 1957's *20 Million Miles to Earth*, (Mischa Bakaleinikoff and Columbia music library cues composed by Max Steiner, George Duning, Frederick Hollaender, David Diamond, Daniele Amfitheatrof, David Raksin and Werner Heymann); and 1956's *The Animal World*, an Irwin Allen documentary scored by Paul Sawtell. *This Island Earth* will follow. (800) 788-0892, fax: (818) 886-8820 email: [monstrous@earthlink.net](mailto:monstrous@earthlink.net) [www.mmmrecordings.com](http://www.mmmrecordings.com)

### Pacific Time Entertainment

Due Nov. 14: *Fever* (Joe Delia); January 23: *What's Cooking* (Craig Pruess); February 13: *Ricky 6* (Joe Delia). [www.pactimeco.com](http://www.pactimeco.com)

### Percepto Records

Scheduled for late-Fall is a limited-release promotional CD for Vic Mizzy, which will—at long last—compile many of the composer's classic '60s film and TV themes. Titles will include *The Ghost and Mr. Chicken*, *The Caper of the Golden Bulls*, *A Very Special Favor*, *The Night Walker*, *Did You Hear the One About the Traveling Saleslady?*, *The Shakiest Gun in the West*, *The Spirit Is Willing*, *The Perils of Pauline*, *The Reluctant Astronaut*, *The Love God*, *Don't Make Waves*, *The Busy Body* and *How to Frame a Figg*. TV themes include *The Addams Family*, *Green Acres* and more.

Percepto's second commercial release is another Ronald Stein doubleheader: *Invasion of the Saucer Men/It Conquered the World*.

[www.percepto.com](http://www.percepto.com)

### Pomme (France)

Forthcoming is *Le Fils du Français* (Vladimir Cosma).

### Prometheus

Due late-October at the earliest is a limited edition CD of Jerry Goldsmith's score to the *Police Story* pilot TV movie, which will also include a short suite from *Medical Story* (also Goldsmith). Tentatively scheduled for mid-November is *Amanda* (Basil Poledouris). Due in mid-December is the television score to *Africa* (Alex North).

### RCA Victor

Due in November is a compilation of George S. Clinton's scores to both *Austin Powers* and *The Spy Who Shagged Me*.

### Rhino

Rhino will be releasing a trio of musical soundtracks on its Turner Classic Movies/Rhino Movie Music label Nov. 21: *Annie Get Your Gun*, *The Unsinkable Molly Brown* and *Hit the Deck*.

### Rykodisc

Forthcoming but without dates are *Bring Me the Head of Alfredo Garcia/The Killer Elite* (Jerry

Fielding, 1974/1975) and *The World of Henry Orient* (Elmer Bernstein, 1964).

### Saimel Records

Forthcoming are *Di Che Colore e Il Vento—Un Solo Grande Amore* (Francesco De Masi); *Se Quien Eres, Celos* and *El Maestro de Esgrima* (all by José Nieto); and *El Abuelo* (Manuel Balboa). [www.rosebudbandsonora.com](http://www.rosebudbandsonora.com) Email: [saimel@arrakis.es](mailto:saimel@arrakis.es)

### Screen Archives Entertainment

Forthcoming (tentatively scheduled for late fall) is *The Court-Martial of Billy Mitchell* (Dimitri Tiomkin). Contact Screen Archives Entertainment at PO Box 500, Linden VA 22642; ph: 540-635-2575; fax: 540-635-8554; [www.screenarchives.com](http://www.screenarchives.com)

### Sonic Images

Forthcoming is the original soundtrack for the Showtime horror series *The Hunger*, with music by FM LeSieur and David Bowie. [www.sonicimages.com](http://www.sonicimages.com)

### Sony Classical

Due Nov. 14 is the 2-CD set, complete score to *Star Wars Episode One: The Phantom Menace* (John Williams). Forthcoming is *Le Prof* (Jean-Claude Petit). [www.sonyclassical.com/music/soundtracks\\_idx.html](http://www.sonyclassical.com/music/soundtracks_idx.html)

### Supercollector

Now available from Super Tracks is *The Adventures of Conan*, featuring the orchestral score by Basil Poledouris to the *Adventures of Conan: Sword & Sorcery Spectacular* attraction at Universal Studios, adapted from his themes from the theatrical films. Forthcoming are *Battle of the Planets* (Hoyt Curtin and Bob Sakura; 1978 animated series) and promotional CDs of *The Adventures of Rocky and Bullwinkle* (Mark Mothersbaugh) and *The Duellists/Riddle of the Sands* (Howard Blake). Super Collector has acquired copies of deleted CDs on the late Pendulum label, including

*Clash of the Titans* (Laurence Rosenthal; with three previously unreleased tracks) and *Dune* (Toto, original score, remastered to correct tape damage on the initial pressing). [www.supercollector.com](http://www.supercollector.com)

### Varèse Sarabande

Due Oct. 17: *Lost Souls* (Jan A.P. Kaczmarek); Oct. 24: *The Ultimate Star Trek*, new digital recordings include: *Star Trek (The Classic Theme)*, *Star Trek: The Trouble With Tribbles*, *Star Trek: Deep Space Nine*, *Star Trek: Voyager*, *Star Trek: The Motion Picture*, *Star Trek II: The Wrath of Khan*, *Star Trek IV: The Voyage Home*, *Star Trek V: The Final Frontier*, *Star Trek VI: The Undiscovered Country*, *Star Trek: Generations*, *Star Trek: First Contact* and *Star Trek: Insurrection*; Oct. 31: *Pay It Forward* (Thomas Newman); Nov. 14: *Bounce* (Mychael Danna), *The 6th Day* (Trevor Rabin); *Cruel Intentions and Selected Suites and Themes* (John Ottman; featuring music from *Cruel Intentions*, *Fantasy Island*, *Halloween H2O*, *Lake Placid* and *Apt Pupil*); *Mech Warrior 4: Vengeance* (Duane Decker; video game score); Dec. 5: *Total Recall* expanded score (Goldsmith).

### WEA (Japan)

The Goldsmith *Twilight Zone* and *Under Fire* scores have both been postponed indefinitely.

### Please note:

We depend on the record labels for updated and/or amended release information. And though we'd prefer to present these release announcements with 100 percent accuracy, dates slip, titles get pushed out months or sometimes are canceled altogether. When that happens, it's beyond our control. Just so you know... **FSM**



# FILM MUSIC CONCERTS

Soundtrack performances that you can attend—all around the globe

## Voices Unite

The American Boychoir ([www.americanboychoir.com](http://www.americanboychoir.com)) is performing a benefit concert for children's musical education, Saturday, November 11th at 7:00 p.m. at Saint Mark's Church, 1020 North Brand Boulevard in Glendale, CA.

The choir has been heard on the scores for *Interview With a Vampire* and M. Night Shyamalan's *Wide Awake*, as well as having worked with John Williams on "Christmas at the Pops."

## Film Music Concerts in Germany

To check out the latest film music concerts in Germany, point your browser to <http://www.cinemusic.de/news/konzerte.html>

## United States Concerts

### Arizona

Nov. 4, Phoenix S.O.; *Psycho* (Herrmann).

### California

Nov. 16 & 17, Pacific S.O.; *Lilly Ballet* (Bronislau Kaper).

### Florida

Nov. 28 & 29, Boca Pops, Boca Raton; *The Godfather* (Rota).

### Indiana

Nov. 17, Fort Wayne Philharmonic; *Fahrenheit 451* (Herrmann).

### Iowa

Nov. 18 & 20, Cedar Rapids S.O.; *Psycho* (Herrmann), *The Godfather* (Rota).

## Kansas

Arkansas City, Kansas, Windfield Regional Symphony; *The Great Escape* (Bernstein).

## Tennessee

Nov. 3 & 4, Nashville S.O.; *Braveheart* (Horner).

## International Concerts

### Canada

Nov. 17 & 18, Edmonton S.O.; *Red River* (Tiomkin), *Lonesome Dove* (Poledouris).

### France

Dec. 18, Paris, Orchestre Cologne; *Once Upon a Time in the West*—"Man With a Harmonica" and Main Title (Morricone).

### Germany

Nov. 11, Munich, Vayserischer Rundfunk S.O. ; *Star Wars* (Williams).

## Malaysia

Nov. 12, Kuala Lumpur, Malaysian Philharmonic Orchestra; *Rawhide*, *High Noon*, *Gunfight at the O.K. Corral* (Tiomkin), *Blazing Saddles* (Morris), *Dances With Wolves* (Barry).

## Scotland

Nov. 10, Glasgow, Royal Scottish National Orchestra; *Mission: Impossible* (Schiffrin).

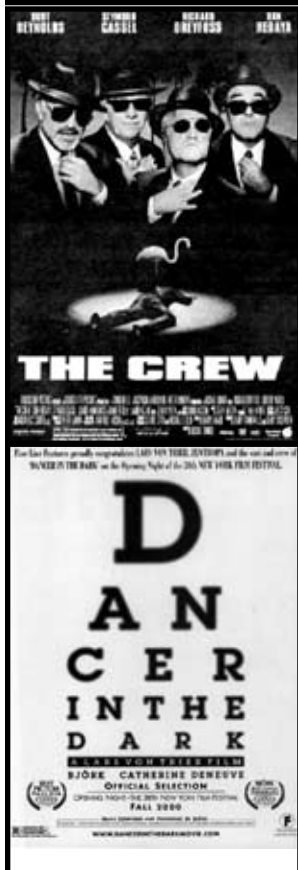
## Spain

Nov. 10-12, Barcelona S.O.; *Lilly Ballet* (Kaper—European premiere), *A Place in the Sun* (Waxman), *Exodus* rhapsody (Gold) and *Adventures of Robin Hood* (Korngold).

## Wales

Dec. 16, Cardiff, Cardiff Philharmonic; *The Ten Commandments* (Bernstein), "Green Leaves of Summer" from *The Alamo* (Tiomkin). **FSM**

## NOW PLAYING Films and CDs in current release



<i>Aimée &amp; Jaguar</i>	Jan A.P. Kaczmarek	n/a
<i>Almost Famous</i>	Various	DreamWorks*
<i>The Art of War</i>	Normand Corbeil	n/a
<i>The Ballad of Ramblin' Jack</i>	Various	Vanguard*
<i>Bait</i>	Mark Mancina	Warner Bros *
<i>Blair Witch 2: Book of Shadows</i>	Carter Burwell	Milan
<i>The Contender</i>	Larry Groupé	Citadel
<i>The Crew</i>	Steve Bartek	BMG
<i>Cyberworld 3-D (IMAX)</i>	Hummie Mann	n/a
<i>Dancer In the Dark</i>	Bjork	Elektra
<i>Duets</i>	David Newman	Hollywood*
<i>The Exorcist (1973)</i>	Various	Warner Home Video
<i>Get Carter</i>	Tyler Bates	Jellybean*
<i>Girlfight</i>	Theodore Shapiro, Various	Capitol
<i>The Highlander: Endgame</i>	Stephen Graziano	GNP Crescendo
<i>Love and Sex</i>	Pierpaolo Tiano, Billy White Acre	n/a
<i>Lucky Numbers</i>	George Fenton	Atlantic*
<i>Meet the Parents</i>	Randy Newman	Dreamworks
<i>Nurse Betty</i>	Rolfe Kent	Varèse Sarabande**
<i>Pay It Forward</i>	Thomas Newman	Varèse Sarabande**
<i>Psycho Beach Party</i>	Ben Vaughn, Various	Unforscene**
<i>Requiem for a Dream</i>	Clint Mansell	Nonesuch
<i>Titanic Town</i>	Trevor Jones	n/a
<i>Two Family House</i>	Stephen Endelman	BMG
<i>The Watcher</i>	Marco Beltrami	Varèse Sarabande
<i>The Way of the Gun</i>	Joe Kraemer	Milan
<i>Whipped</i>	Michael Montes, Various	TVT Soundtrax*
<i>Woman on Top</i>	Luis Bacalov, Various	Sony**
<i>The Yards</i>	Howard Shore	Sony

\*song compilation with one track of score or less \*\*combination songs and score



# Upcoming Assignments

All the albums you'll be waiting for

—A—

**Mark Adler** *The Apartment Complex*, *Sterling Chase*, PBS' *American Experience* (new theme).

**Eric Allaman** *Breakfast With Einstein*, *The Last Act, Is That All There Is?* (Anne Heche, Eric Stoltz).

**John Altman** *Beautiful Joe*.

**Craig Armstrong** *Moulin Rouge* (Ewan McGregor & Nicole Kidman).

**Eric Avery** (former bassist for Jane's Addiction) *Sex With Strangers* (Showtime documentary).

—B—

**BT** *Under Suspicion*.

**Angelo Badalamenti** *Birthday Girl*, *A Story of a Bad Boy* (co-composed with Chris Hajian),

Depp), *Oh Brother Where Art Thou*.

—C—

**C.T. Racer X**.

**Sam Cardon** *Olympic Glory*, *Return to the Secret Garden*.

**Wendy Carlos** *Woundings*.

**Gary Chang** *Locked in Silence* (Showtime), *Kat*.

**Stanley Clarke** *Marciano*.

**George S. Clinton** *Sordid Lives*.

**Elia Cmiral** *The Wishing Tree* (Showtime), *Six Pack* (French).

**Serge Colbert** *Red Tide* (Casper Van Dien), *The Body*, *Forever Lulu*, *Bad City Blues*.

**Michel Colombier** *Dark Summer*, *Pros & Cons*.

**Eric Colvin** *Model Behavior*.

**Bill Conti** *Inferno* (Jean-Claude Van Damme).

—F—

**Shayne Fair & Larry Herbstritt** *Tequila Bodyshot*.

**Allyn Ferguson** *Back to the Secret Garden* (German theatrical, Hallmark release).

**David Findlay** *Dead Silent* (Rob Lowe).

**Frank Fitzpatrick** *Lani Loa* (Zoetrope), *Ghetto Superstars*, *Cowboys and Angels*.

**Nathan Fleet** *First Time Caller* (d. Alessandro Zavaglia, romantic comedy).

**Claude Foisy** *2001: A Space Travesty* (Leslie Nielsen).

**Ruy Folguera** *Picking Up the Pieces* (Woody Allen, Sharon Stone).

**David Michael Frank** *The Last Patrol*.

**Rhys Fulver** *Delivery*.

—G—

**Craig Stuart Garfinkle** *Gabriela*.

**Richard Gibbs** *Queen of the Damned*.

**Jerry Goldsmith** *Along Came a Spider*.

**Joel Goldsmith** *Chameleon 3*.

**Adam Gorgoni** *Roads and Bridges* (exec. prod. Robert Altman), *Candyman 3: Day of the Dead*, *Extreme Alaska*.

—I—

**Frank Ifman** *Intruder*.

**Mark Isham** *Imposter* (Miramax, d. Gary Fleder), *Navy Divers* (Robert De Niro); w/ **Mike Simpson** (half of the Dust Bros.) *3000 Miles to Graceland* (starring Kevin Costner, Courteney Cox).

—J—

**Adrian Johnston** *Old New Borrowed Blue*, *The House of Mirth* (Gillian Anderson).

**Trevor Jones** *Frederic Wilde*, *13 Days, From Hell*, *The Long Run*.

**Benoit Jutras** *Journey of Man* (IMAX).

—K—

**Jan A.P. Kaczmarek** *Lost Souls*.

**Camara Kambon** *2Gether*, *The White River Kid* (Antonio Banderas).

**Laura Karpman** *Annihilation of Fish*.

**Brian Keane** *The Babe Ruth Story* (HBO).

**Rolfe Kent** *Town & Country*, *Happy Campers*, *About Schmidt*.

**Gary Kofinoff** *Expecting Mercy*, *Judgment*.

—L—

**Kenneth Lampl** *Fight the Good Fight* (Burt Young, d. Bret Carr), *Games Without Frontiers* (John Mulcahy, d. David Knappe), *The Tour* (d. Tim Joyce).

**Russ Landau** *One Hell of a Guy*, *Waylon & Buzz*.

**Brian Langsford** *First of May* (independent), *Frozen* (Trimark), *The Specialists*.

**Daniel Lanois** *All the Pretty Horses*.

**Nathan Larson** *Tigerland* (d. Joel Schumacher).

**Chris Lennertz** *Lured Innocence* (Dennis Hopper, Talia Shire), *Absolute North* (animated musical), *America!* (miniseries; score and theme song).

**Michael A. Levine** *The End of the Road* (d. Keith Thomson), *The Lady With the Torch* (Glenn Close, d. David Heeley).

**Christopher Libertino** *Spin the Bottle* (d. Andrew Michael Pascal).

**Dan Licht** *Ring of Fire* (formerly *Hearts and Bones*).

(continued on page 48)

## THE HOT SHEET new assignments

**Luis Bacalav** *Chocolat*.

**John Barry** *Enigma* (dir. Michael Apted, starring Kate Winslet).

**Christophe Beck** *The Lightmaker*, *Slap Her She's French* (Dreamworks, dir. Evan Dunskey).

**John Debney** *How the Emperor Got His Groove Back* (replacing Marc Shaiman).

**Michelle DiBucci**, *Wendigo* (indy; dir. Larry Fessenden).

**George Fenton** *Summer Catch*.

**Jerry Goldsmith** *Soarin' Over California* (for the new Disney's California Adventure theme park).

**Adam Gorgoni** *In The Shadows* (starring James Caan, Cuba Gooding, Jr. and Matthew Modine).

**Lee Holdridge** *By the Dawn's Early Light*.

**Ennio Morricone** *Vatel*.

**Trevor Rabin** *The Sixth Day*, *Exit Wounds* (starring Steven Seagal).

**Marty Simon** *No Alibi* (starring Eric Roberts), *Blind Terror* (HBO).

**Michael Wandmacher** *The Legend of Drunken Master* (Jackie Chan), *The Sixth Day* (songs only; Arnold Schwarzenegger, dir. Roger Spottiswoode).

**Debbie Wiseman** *Island of the Mapmaker's Wife*.

*Forever Mine*.

**Rick Baitz** *Life Afterlife* (HBO feature documentary).

**Lesley Barber** *You Can Count on Me*, *History of Luminous Motion*.

**Nathan Barr** *Venus and Mars* (Disney), *Hair Shirt* (Neve Campbell), *Hangman's Daughter*, *Red Dirt*.

**Tyler Bates** *Beyond City Limits*.

**Christophe Beck** *The Broken Hearts League*, *Coming Soon* (Mia Farrow).

**Marco Beltrami** *Squelch* (d. John Dahl).

**Adam Berry** *Balto 2*.

**Edward Bilous** *Minor Details*, *Mixing Mia*.

**Wendy Blackstone** *Back Roads*.

**Chris Boardman** *Bruno* (d. Shirley MacLaine).

**Simon Boswell** *Alien Love Triangle*, *The Debtors* (Michael Caine, Randy Quaid).

**Christopher Brady** *Castle in the Sky* (Disney animated), *Hal's Birthday*.

**Michael Brook** *Getting to Know You*, *Crime & Punishment in Suburbia*, *Tart*.

**Paul Buckmaster** *Mean Street*.

**Carter Burwell** *Before Night Falls* (Johnny

**Stewart Copeland** *Made Men* (independent), *Sunset Strip*.

—D—

**Jeff Danna** *O* (modern-day *Othello*).

**Mychael Danna** *Bounce* (B. Affleck).

**Carl Davis** *The Great Gatsby* (A&E).

**Don Davis** *Gabriel's Run* (TV).

**John Debney** *Relative Values*.

**Joe Delia** *Time Served*.

**Thomas DeRenzo** *Ten Hundred Kings*, *Amour Infinity*, *Rope Art*, *Netherland*.

**Patrick Doyle** *Never Better*.

**Anne Dudley** *The Body*, *Monkeybone*, *The Bacchae*.

—E—

**Randy Edelman** *The Gelfin*.

**Steve Edwards** *Luck of the Draw* (Dennis Hopper).

**Cliff Eidelman** *American Rhapsody*.

**Danny Elfman** *Proof of Life*, *The Family Man*.

**Evan Evans** *Tripfall* (Eric Roberts, John Ritter), *Newsbreak* (Michael Rooker, Judge Reinhold).

**Mark Governor** *Blindness* (d. Anna Chi).

**Stephen Graziano** *Herman*, *U.S.A.*.

**Harry Gregson-Williams** *Earl Watt* (Pate Bros.).

**Ed Grenga** *Catalina Trust* (d. Will Conroy).

**Andrew Gross** *Viva Las Nowhere* (James Caan), *Unglued* (Linda Hamilton).

**Larry Groupé** *Sleeping With the Lion*, *Four Second Delay*, *Peter York*, *Gentleman B*.

**Jay Gruska** *Belly Fruit*.

—H—

**Denis Hannigan** *Recess* (Disney feature), *CatDog* (Nickelodeon series).

**Richard Hartley** *Peter's Meteor*, *Mad About Mambo*, *Victory*.

**Chris Hajian** *Naked States* (feature documentary), *Raw Nerve*, *Yonkers Joe*.

**Todd Hayen** *The Crown*, *The Last Flight*.

**Reinhold Heil/Johnny Klimek** *The Empress & The Warrior*.

**John Hills** *Abilene*.

**Peter Himmelman** *A Slipping-Down Life* (Guy Pearce, Lili Taylor).

# MAIL BAG

READER  
RANTS,  
RAVES &

## Jeff Bond's Lilies

I've enjoyed Jeff Bond's epic "Jerry Goldsmith Buyer's Guide" and wipe away a wistful tear at its conclusion. I wonder, however, if there was a drawback for the author in working backward from the composer's present to his origins. Otherwise, I'm at a loss to account for the mild two-and-a-half rating for *Lilies of the Field*. JB's only comment on the music is to note that "[it] is of a piece with other folksy scores like *The Flim-Flam Man*, with plenty of writing for harmonica and strings."

What gets lost in the current proliferation of commercial Goldsmith recordings is the simple fact that *Lilies of the Field* was the first. Yes, children, I know it's hard to believe, but once there was only one Jerry Goldsmith record, and this was it. Comparisons with his other scores wasn't just odious, it was virtually impossible. In those dark days, I was a high school kid. I had already embraced the music of Goldsmith (and an unsung genius, the late Morton Stevens) thanks to the *Thriller* TV series, when I went to the theater to see *Lilies of the Field*. Most of Goldsmith's other folksy scores didn't even exist yet, and I was not aware of the few that did. I fell in love with *Lilies*, with its wonderful mixture of delightful Americana and heartfelt humanity. Months and months went by, and it appeared that my aching wish for an LP of this score was as hopeless as my desire for a recording of the *Thriller* scores. I still remember my rapture the day I finally discovered the *Lilies of the Field* LP in our local record store. That was decades ago, but I'm here to tell you that, to this day, *Lilies* meets Bond's Three-Point criteria: "highly recommended" (by me at least) and "...a worthy album [I've gotten] a great deal

of replay mileage out of." What the hell, in my personal pantheon, it's a four-point "must-have." But maybe that's attributable to personal sentiment. Then again, maybe not. I mean, after all, we're talking about Jerry Goldsmith here...

Preston Neal Jones  
Hollywood, CA

Just wanted to drop you a line regarding a bit of misinformation in your Jerry Goldsmith discography: Saul Bass did not do the credit sequence on *The Satan Bug*; it was created by the De Patie/Freleng Studio. MGM/UA released a laserdisc of the film a few years ago, and while the movie was unbelievably directed by John Sturges, it was worth getting for the score and the credit sequence animation.

Eugene Iemola  
weaverpc@aol.com

As an unabashed Jerry Goldsmith fan I've greatly enjoyed *FSM*'s additions to the canon—especially those wonderful Silver Age Classics releases devoted to JG, and Jeff Bond's ongoing survey of Goldsmith scores. While I would not admit to agreeing with everything Bond says, I certainly support his right to occasionally make a fool of himself. It is rare when I feel I have anything to add to the discourse that fills your pages, but I can at least help fill in a couple of facts otherwise missing from JB's exhaustive survey.

*The General With the Cockeyed ID*: This documentary film also boasted narration by "Mr. Voice," Alexander Scourby. Commissioned by the Associated General Contractors of America, it was a paean to the "builders of today," the modern general contractor. The title of the piece actually comes from an interview segment with a past

president of the AGCA. After Scourby provides an overview of all the trials and tribulations faced by a general contractor, the AGCA president says: "Contractors are born not made. Who but an individual born with a cockeyed id would ever choose a business that offers little more than sucker chances at very substantial wages? And if you need a clincher here it is: There isn't a one of us who would even consider doing anything else." Scourby closes the documentary saying: "What an eternal agenda of dreaming dreams, and making them come true, for the general with a cockeyed id." I'll add that based only on a hearing of the score plus narration and sound effects, Goldsmith did a first-rate job of underlining the text.

*Have Gun Will Travel*:



Thanks to Columbia House, a few of us *Have Gun* fans have been able to acquire copies of most of the episodes. Based on my survey of the 224 episodes offered by the company, I can report that Goldsmith scored at least two: "The Fatalist" (first aired 9/10/60), written by Shimon Winkleberg and directed by Buzz Kulik, starring in addition to Richard Boone, Martin Gabel, Roxanne Berard and

Robert Blake; and "A Head of Hair" (first aired 9/24/60), starring Boone, Ben Johnson, Trevor Baudette and George Kennedy, written by Harry Julian Fink (of *Dirty Harry* fame) and directed by Andrew V. McLaglen, son of actor Victor.

Noah Andre Trudeau  
Washington, DC

## Post-Anniversary Apocalypse

As a longtime avid reader of *FSM*, I was intrigued by your 10-year retrospective of your magazine. However, and this comes at the same time as my subscription notice (which I will decline for the first time in six years), I feel that something has been lost in the transition from small 'zine to the full-fledged glossy incarnation it has become. More and more, I find myself re-reading the older issues (like the Elliot Goldenthal interview you conducted years back). I think the main reason for my lack of interest in your recent fare has come from the absolutely abysmal music that is spewed out of Hollywood at the present time. And I don't mean to slam the composers because I believe they have very little to do with this distressing trend. A friend of mine lives and works in L.A. and is on the Columbia studios lot every day. He went down with the idea of working as a director. Sadly this was five years ago and he's gotten as far as working on DVDs for Sony. He tells me that a solid majority of decision-making is done by B.B.A.s for most films these days. This almost seems evident in the predictable, "calcu-

lated" dreck that populates the theaters of late. Of course there are exceptions, but for the most part a lot of crap is produced. And with this new "system" in place (i.e., market the shit out of any movie), art suffers. It's no wonder that even Goldsmith and Williams aren't doing a whole helluva lot these days—the constraints put on them make it difficult to impossible to write something great.



I guess what I'm saying is that *Film Score Monthly* can only really be great again if the scores themselves are worth talking about. And my sense is that you fellows there are having a hard time writing about something decent that is current. There are a lot of articles on Herrmann, Korngold, Waxman...which is all well and good, but a little balance would be nice. And, again, I'm not really blaming you guys—there isn't a whole lot I would write about either!

I think the best way to conclude this letter is a somewhat sad statement on how seriously good composers perceive film scoring. I attended a John Adams concert last spring in Detroit and actually managed to talk with him backstage for a while. I mentioned that I too was a composer and enjoyed his music immensely. When he asked what I'd done, I said mostly short films up here in Canada. However, I mentioned that I was getting out of that and was concentrating on concert pieces. He said that he'd worked on a film last summer (a documentary), adding "I could have written a real piece of music with the time I spent on this film...but it paid well." Obviously, the commerce side of film scoring has finally supplanted the pure artistic merit of it. Pretty sad, eh?

David Coscina  
Cprokofiev@aol.com

David, pointing out things like this will not get you invited to Christmas dinner.

### A Similar Point...

In Vol. 5, No. 3, C.H. Levenson asks for "your readers alone to respond" to what he claims is his last letter to *FSM*. As a subscriber to *FSM* for the past four years or so, I think I qualify to respond.

Levenson's major complaint seems to be that *FSM* is "arrogant" and full of harsh reviews, while publications such as *Soundtrack* "respect...film composers." In other words, if something is crap, *FSM* isn't afraid to say so. Other publications must

walk the politically correct line, kissing up to the composers of said crap.

What Levenson and others fail to consider is that maybe *FSM* is reporting how much crap is out there now because there really *is* a lot of crap out there. I've been buying soundtracks for 20 years, and my purchase rate has dropped off drastically over the past few years. This is mostly because I have decided *while watching the films* that the music isn't worth having—not because of a bad review in *FSM*. There have been times when a good review in *FSM* has talked me into purchasing something I ordinarily wouldn't. I've also reconsidered a purchase thanks to a bad review in *FSM*. However, had *FSM* published a glowing review of a crap score, and had I then wasted my money on that CD, I would no doubt rethink whether or not to trust the reviews in the future.

As for the "arrogance," I think that is a perception of your having strong opinions and not being afraid to state them. That doesn't mean that we, as readers, have to agree with them. The *FSM* consensus seems to be that the Golden Age composers were gods, so is Jerry Goldsmith, and James Horner is the Antichrist. Well, they weren't, he isn't, and Horner wrote some good stuff back in the day. Other than those three opinions, I've seen more arrogance in the Mail Bag (Gary Wright, C.H. Levenson and others) than in the articles and interviews. If it weren't for your

witty responses to such letters, I wouldn't even bother to read the Mail Bag at all.

Trevor Ruppe  
Hickory, North Carolina

Insert witty response here.

### The re Issue

I am delighted that record companies, producers and artists are collaborating on reissuing past scores in their entirety (or close to it). It's obvious from talking to other fans, reading comments from composers, and reading articles in your magazine and website that there are mixed feelings about this practice. Some strongly support it, some think it's unnecessary, and others really don't mind how much of a score is released as long as there is enough thematic material represented. I fall into the "strongly support it" group of listeners. I was first touched by film music at my first movie: *Jaws*. I was only 7 at the time, and that music scared the doody out of me. But it wasn't so much the shark that scared me as it was the shark motif. It was then that I realized the power of film music. Fortunately, John Williams went on to score *Star Wars*, and between the two films, I grew to love and appreciate the art of film music.

What made these experiences special was the ability to bring home the soundtrack LP and listen to the scores over and over again, despite their limited representation. At a time when VCRs did not exist, this was the only way of reliving films and

their stories (along with flipping through bubble gum cards). My point is that the music we hear in films, when effectively written, tells a story even without the moving images. Close your eyes and listen to the expanded CD of *E.T.* and tell me you can't relive the film in your mind.

When a score is condensed to fit on to a single CD, we risk losing a great deal of the story-telling efforts of the composer. It doesn't make sense to edit an entire score into an elongated suite of music (Goldsmith's famous 30-minute Varèse CDs for example). Granted, there are some scores that have 30- to 60-second snippets as segues, and they may appear obscure to the listener of a "complete" score; however, being able to listen to the tracks we want to hear is why CD players give us the option to edit our play list.

Many reasons have been given as to why a complete score is not released—everything from finances to artistic integrity. With the resources we have today, why would an artist not want to represent their completed work? Even my favorite composer, John Williams, has indicated that he prefers a programmatic flow of his music over a scene-by-scene representation. To illustrate how this decision can painfully destroy the artistry of a score, listen to the original LP release of *Raiders of the Lost Ark* (if you can). Unlike the expanded CD release from a few years ago, it is nothing more than a reminder of a few scenes in the film. Most of the thematic and story development is lost. The same can be said for the other two Indy films, especially *Temple of Doom*.

When you do get to hear a before-and-after comparison such as *Raiders*, you feel blessed to have producers such as Nick Redman and the fine people at *Film Score Monthly* working to preserve scores—many of them in their complete or near complete reconstruction. As far as artistry goes, composers should not be the critics of their scores. Successful sales of re-released, expanded scores have

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Our website is updated five times weekly with news, reviews, opinion, and first word of new FSM Classic CDs. Read, shop, respond

proven that fans want music that composers criticize as boring. Sometimes re-released tracks are nothing more than pure underscore; however, for many fans of either the film or the composer, such tracks are reminders of how the film, its story and its characters progress.

Where is the proof that fans want out-of-print or complete scores of films? Look at all the bootleg CDR recordings that are out there being traded and sold. The money that has been exchanged for LP to CDR conversions must be staggering—probably enough for record companies to realize that they are losing money. In fact, many fans are willing to pay for music they already own to get the complete score when one does come around. A case in point: the *Star Wars* trilogy. It took 10 discs among four releases to get it right (almost). Plus, RCA is still making money on *Star Wars* fans by repackaging the recent 2-CD releases with the Special Edition artwork.

I have to admit that some CDRs have crossed my path including scores from just last year—most notably *The Phantom Menace*. Despite its loss of fidelity, it is a much better representation of the score. Most important, it tells the story! And a note to Sony Music: I would gladly shell out the \$30+ to get a complete score, even after paying \$18 for the original and \$25 for the CDR. Or, perhaps my note to Sony should be that they lost \$25 because they did not release a complete score after the demand for one.

There are some composers who have better marketability than others. However, I urge record companies, producers and artists to start getting these CDs out there. There is a market for them! If they don't believe it, visit any bootleg site and take a look at what is being sold and traded and go from there.

Film score recordings are just one of the ways we get to relive films and their stories. They

touch us because they symbolize life's experiences. The music we hear when watching a film can be just as classic as performances by Humphrey Bogart, Judy Garland, or even Harrison Ford. When a film is released to video, we don't edit their performances to fit the film on a videotape or disc. Instead, we expand the materials to fit the complete performance. In some cases, we even put back deleted scenes. Film composers qualify as artists as surely as Monet and Rembrandt. Their mediums are different, but their aims are the same—they reflect life stories. It would be a sin to edit any one of their masterpieces. Why should we edit the work of our past and future film score masters?

*Christopher Scales  
Boynton Beach, Florida*

Thanks to your letter, Sony is releasing a huge 2-CD *Phantom Menace* in mid-November.

### **Jaws the Way It Ought to Be**

I have just finished mopping up the drool around my chair after listening to the newly expanded *Jaws* soundtrack. I cannot believe the difference between this sparkling new release and the original 1975 album. I always wondered why, when listening to the "old" soundtrack, my brain never conjured up images from the film with any degree of intensity. No wonder...as is the case with Williams' *Phantom Menace* score, *Jaws* was a series of reworked, stitched-together and otherwise "suited" and re-recorded cues that bore little resemblance to the actual music that made the movie such a thrill ride. In listening to the 25th Anniversary release, however, my favorite scenes (which damn near make up the entire movie) leapt into my head with a vividness that surprised the hell out of me.

The improvements are far too numerous to mention, but here are some of my favorite things about this truly "original" soundtrack:

The shark theme appears

far more often. John Williams masterfully dresses up his two-note theme in endless orchestral variations that are each terrifying in their own unique way. "The Pier Incident," "Shark Attack" and "Into the Estuary" are absolute nail-biters.

"Father and Son," which accompanies a lighter moment between Sheriff Brody (Roy Scheider) and his son, is as touching as anything Williams has written. But—and this blows me away—listen to how he keeps a foreboding bass line going even during this sweet little scene. In lesser hands, it would have been 100% treacle, but Williams knew better. [This bass pedal is also following up on the death of the Kintner boy, which is weighing heavily on Brody as he sits at the dining room table with his own son.]

Yes! The snippet of "Spanish Lady" is here as well (end of track 17). The shanty was an integral part of the Quint character (Robert Shaw, robbed of an Oscar nomination) and it's great to finally have it represented.

The original orchestrations (as is so often the case when compared with scores that have been re-recorded for release on vinyl or disc) are much tighter, crisper and more intense. The whole album moves with a greater sense of purpose than the original release, making it a much more enjoyable experience. And while some people hate hearing extraneous noise, I was thrilled to hear the occasional page turn or chair squeak. This, after all, is an historic recording session in movie music (and, for that matter, Hollywood and pop culture) history.

The liner notes are fascinating, particularly Williams' own reaction to the way his music took on a life of its own and became a worldwide phenomenon. Steven Spielberg also offers some interesting background info. Can you believe that the first time he heard the theme, he actually thought Williams was joking?

I wish that more movie

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scores would be released featuring the original studio sessions like this—not 25 years later or even 10 years, five years or one year later. The “original” soundtrack should be just that, in my humble opinion: the *original* soundtrack. Ninety-nine percent of the time it’s simply better. There will probably never be a finer example of this than *Jaws*. It is simply the film music event of 2000.

Bill Harnsberger  
Portland, Maine

## Review the Album, Not the Film

I sense a trend in *FSM* that does not appeal to me: While I realize that it has always been *FSM*’s agenda and point of departure to focus on film music as related to the film itself rather than as a stand-alone experience, this has been taken to an extreme over the last few issues. I am referring to the recent *Phantom Menace* issue that boasted a film-fetishistic overview of every second of music included in Lucas’ sci-fi extravaganza (I skipped this one). I am referring to the (otherwise excellently written and intellectually stimulating) articles by Guy M. Tucker on music in *Papillon* and *Journey to the Center of the Earth*. I am also referring to sarcastic kicks in editorials and regular features both off- and online, and an over-focus on *films* in your CD reviews. The sole saving grace in many instances have been Jesus Weinstein’s music-specific and technically termed CD reviews. I love those. But, you might ask, why is this trend so bad?

See if you can follow this little deduction: A composer, inspired by the visuals of a film, writes specific music for a given scene. Now, take away these visuals (in other words, release the score on CD). The music, “reborn” in a different, aural medium, has “enveloped” the visuals and is in actuality a dramatic tone poem. It differs from classical music only in its “specificness” or the fact that it required a specific visual scene to be born

in the first place (opera and ballet usually has [had] the music written in *advance* of the other elements). I would go so far as to say that film music should be considered a separate entity on par with any other music genre, and *not* a simple film appendix or an artistic subprocess of the overarching film production.

I’m not saying that it can’t be intellectually interesting to analyze film music as heard in the film, and of how a score works with or against the visuals (the Tucker articles should prove that); but there’s so much more to the enjoyment of music than intellect: There is emotion, memory and imagination. The latter two at the least can only be stimulated through listening to scores away from the movie.

To be even more blunt, I don’t think film music should be called film music as such, but rather “visual music” or something more generic like that. I never read track by track analyses, I barely even look at the track titles when I listen to film music. To me it is, and has always been, film *music* first, then *film* music.

Thor J. Haga  
Oslo, Norway

OK, pal. We’ve got no problem with judging film music away from the film, because on an album, it is away from the film. But, it’s just as valid to discuss how the music relates to the film for which it was written—even if this doesn’t help you decide whether or not you’re going to want to buy a given album.

## Anniversary Love

I was there when it started 10 years ago and I’ve been grateful to have *FSM* as an outlet for film music in my life during these many years of growth and change, tears and joy. It provided something consistent amongst the changes in schools, jobs, cities, as well as tragedies such as my father’s death and my mother’s near-fatal illness. It may seem like I’m making a big deal, but after years of being the oddball outsider who collected film scores, it was gratifying to read about others just as passionate as I was about the art. I enjoyed the comments we exchanged through college

and the chances I’ve had to write reviews for the magazine (I hope to get back into that!). I still enjoy the wit and insight you bring to the table; it’s unlike the other film music publications and it keeps *FSM* sharp and engaging.

So, in short, I’m proud to have helped in my small way to hoist this insane grand plan off the ground and watch its influence spread! I hope the magazine continues successfully for quite a while, and I hope you continue to experience good fortune in all that you involve yourself in.

Brian McVickar  
Chicago, Illinois

I found your 10th Anniversary issue to be very informative. Most interesting was the sincere and heartfelt dedication of Lukas Kendall in his pursuit of admiring that most dismissed of art forms: the film score. The cover art and *Jaws* CD review were also very good. Speaking of *Jaws*, have you guys checked out Michael Small’s promotional CD of *Jaws the Revenge*? While the film was seriously lacking in dramatic content, the music is quite enjoyable, incorporating John Williams’ *Jaws* theme into a solid score.

Christopher Jenkins  
Smithtown, New York

As a matter of fact, you can check out our review on page 35.

## Tora Love

I would like to add this note to the chorus of thank-yous and kudos that must be showering down upon your office with the release of *Tora! Tora! Tora!* The CD is impeccably produced, with excellent sound quality, liner notes and packaging, complete with fascinating glimpses into such rarely seen items as the original storyboards drawn by Akira Kurosawa. Jerry Goldsmith’s score is an excellent illustration of how a brilliant piece of film music can go beyond the medium it was originally attached to and claim ground hitherto unexplored by other types of music.

The music perfectly captures the diverse emotional meanings of the Pacific War, which, were they put into words or conceptualized, might appear irreconcilable and contradictory: the Japanese navy’s alternating reluctance and determination; the American government’s mounting discomfort and anxiety; the suggestion of an unfolding historical drama much too vast for an individual to change its course, and yet the sense of regret for roads not taken, policies not chosen; and underlying all of the above, a profound, ultimately overwhelming sense of tragedy. If I were to choose one piece of music to be used as BGM for any form of visual representation for the Pacific War, Goldsmith’s score would be it! (In fact, I would like to play this music as a warm-up before my lectures on the Pacific War, now that it is accessible as a CD.) What can I say? Thank you, folks, for making one of my written-off-as-impossible wishes come true.

Now that we have *Tora! Tora! Tora!* at hand, please, oh please, let us have a CD of *The Boys From Brazil*! This Oscar-nominated masterpiece deserves to belong to anyone’s list of great film music, although it is perhaps too “new” to be considered a Silver Age Classic. (If I am not mistaken, the movie was released one year after *Star Wars*.) I own a copy of the video and I watch it once practically every two weeks, just so that I can listen to the score from beginning to end. The film itself is a quite well-made ’70s thriller, which means no “action,” no submachine gun blasts, no explosions (although there are a couple of really nasty Dobermans), with a great sympathetic performance by Laurence Olivier as a world-weary Nazi hunter...okay, so we don’t buy Gregory Peck with black mustache as Josef Mengele...

I will be awaiting your next batch of releases, especially those from the Goldsmith and Barry

(continued on page 14)



**B**EFORE THE INTERVIEW HAS EVEN BEGUN, WILLIAM STROMBERG HAS HIT THE GROUND RUNNING.

"LOOK AT THIS!" HE SAYS AS SOON AS I STEP INSIDE HIS STUDIO IN TARZANA, CALIFORNIA, POINTING TOWARD HIS TELE-

vision. "This is me and the director fighting on the scoring stage!" He's talking about a videotape of the scoring session of *Other Voices*, an edgy thriller that premiered at the Sundance Film Festival earlier this year. All throughout, Stromberg—a wiry, energetic man who speaks quickly and enthusiastically—seems more than happy to be a collaborator, a willing participant in making the film as unique as possible. Stromberg has garnered recognition as a premiere conductor, working with restoration expert John Morgan in a series of film music re-recordings for the Marco Polo label. But he's honed his compositional craft for years as a composer for independent films and as an orchestrator for composers like Robert Folk and Elia Cmiral, among others.

### First Impressions Die Hard

*Other Voices*, according to Stromberg, was a unique project from the outset. "I met the director, Dan McCormick, six years ago—I scored his film *Minotaur*, which was this really crazy, outlandish film—dark as could be, just sick. He liked a couple of cuts from my demo, but more importantly, he liked the way I met with him, and how I presented myself to him when we finally met. I wanted to do this crazy, clustery, Ligeti score, and he liked my approach right off the bat." Working off the script, Stromberg says, was "a hindrance for me. I started working on ideas six months before they filmed—I did synth mockups of music I thought would be great for this movie, just based on the way I pictured it from the script. Turns out, it wasn't quite what he had in mind when we finally got down to it. And I have to admit, when I finally saw the film, a lot of my earlier ideas weren't that fitting, either. So once I saw the film, it shaped the score into what it is now. I originally wanted—which I still hope to do someday—to take a crazy, demented jazz aspect. But he didn't like that; it was too animated. He wanted this more linear, wafting, non-tonal music that just goes on and on, and if it has a beat, to not be a dominant beat. You hear a tempo going, but nothing definite, like a rock beat. So after I finally saw the film, I started

## Finding *Other* Sounds

WILLIAM STROMBERG'S SCORE FOR *OTHER VOICES*

by Jason Comerford



Composer/Conductor Stromberg doing what he loves best.

working on it. It took me forever to get him to come over and hear things, but after a while, he'd come over and say, 'Yeah, I like that, no, I don't like that'—the typical director thing. But once I hit on the main title, he fell in love with it. I had two versions of the main title. I played him the first version, the one I didn't think he would like, hoping that by the second one he'd love it. But he loved that one—"That's it! I don't want to hear any more!" So he was really happy with that, and he was encouraged from then on that the score was going to go the way he wanted."

### But Wait, There's More

The actual recording process, ultimately, was just the beginning of what the director had in mind with the score. "After he recorded the score," Stromberg relates, "he was very happy with it, for the most part. He liked 75% of it. Then he started dropping cues left and right, started shifting cues around—using one cue from one scene in another place, where I'd never envisioned it. He totally tinkered with the score and made it his own. So, here we have all of my elements, still, but he was shifting

them around, cutting them up, placing them in different parts of the film. He's very much like Kubrick that way—it's his film, it's his vision, and he wants the score to reflect that vision. He actually started layering cues, three cues atop one another simultaneously, mixing them in and out."

"It works incredibly well," Stromberg notes. "And it actually taught me something, to where I could start writing music this way. It would be fun, to write a cue, knowing I'm going to put this cue over this other cue, and bring it in and out. He gave me some great ideas. You can create bigger textures that way—it's not just one orchestra playing this cluster, it's now two orchestras playing two different kinds of clusters. You have your low, meandering, slow cluster down here, then you have a more animated cluster up here, very soft, on top of it. My original main title was like that, the one I didn't use—I had two orchestral clusters coming in the stereo fields, left to right. He loved the idea, but we never got that particular cue to work."

### When Less Is More

Stromberg says that the minimalist compositions of John Adams were a major starting point for the

**The director did not want a typical score, he didn't want to hear a tune—but he loved OUTLAND.**

score, which was recorded with the Russian National Symphony Orchestra. "[Adams] was a big influence on me for this, because his music is powerful. He's using chords and structures from the past, using stuff Bernard Herrmann did, but he's piling new ideas on top of that, in a new and uncanny way. And I tried to do that with this score, by having shifting colors with a basic chord. I love minimalism—I love the way you can take an idea and keep it shifting and shifting, and piling on top of it other ideas. It's basically polychords—using two, three, four different

chords, stacking them on top of each other. My score to *Trinity and Beyond* was based on these three chords—it's called a hexatonic scale, where you can take C minor, E minor, and A-flat minor and use any permutation of them. Or C major, E major, or A-flat major. And all those notes make up this scale—it's a wonderful scale to work with. Any of those can be used together, and I did a lot of that in *Other Voices*."

The greatest challenge, Stromberg notes, "was not finding a tune, not coming up with a melody, because [the director] didn't want it. He told me he did not want a typical Hollywood score, he didn't want to hear

a tune, he wanted it to be dramatic. But he did tell me he loved the score to *Outland*, by Goldsmith. And in some of the action music, you'll hear that I did a little of that ostinato-based writing. That was easy—since I already knew and loved that score, the action music was easy, and fun. But the greatest challenge was coming up with motifs that weren't melodic. You would think that it would be easy, but it's not. You're coming up with a soundscape, a tonal center for the picture, but you're not presenting a tune. I had to come up with a chord and a way of using that chord, and having the orchestra play a chord like an echo—like an echoplex, except acoustically."

Despite the director's post-production tinkering, Stromberg notes that he's very pleased with the score. "The end result turned out great. And a lot of it is due to Dan insisting I keep it focused. My friend John Morgan also wrote a couple of cues, and Anna Bonn—they were a big help orchestrating and composing throughout, so I give them lots of credit." **FSM**

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due to Warner Bros. recent theatrical reissue, William Friedkin's *The Exorcist* was a cultural phenomenon in 1973 and remains one of the most sophisticated and terrifying horror movies ever released.

### Friedkin reportedly threw the

reels of Lalo Schifrin's spooky atonal score across the street when he heard them, but now you can hear Schifrin's lost music along with equally experimental music from Webern, Penderecki and other composers, which Friedkin did use in the film. While the director only chose fragmented moments of these pieces (like Webern's "Five Pieces for Orchestra" and Penderecki's "Polymorphia") in order to create a decidedly "non-movie-like" sound for the film, this exclusive album includes the complete movements from the pieces in question so you can experience them the way they were meant to be heard (Alas, no "Tubular Bells," though!).

### Should Friedkin have stuck with

Schifrin's score or did he make the right decision? You make the call! Order your copy today.



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### MAIL BAG (continued from page 12)

canons, panting and drooling. Am I allowed to take a potshot at those who complain about negative reviews? I am willing to accept the argument that "only those who can write better film music be allowed to write CD reviews," if the following conditions are met: 1) only filmmakers who have consistently made demonstrably high-quality films in the past be allowed to review movies (Francois Truffaut might have qualified as a critic for *Cahiers du Cinema*...Roger Ebert, the screenwriter of *Beyond the Valley of the Dolls*, may not); 2) only those who have had sex with a person of the same gender be allowed to profess opinions about homosexuality; 3) close to home, only those college students who have earned Ph.D.s and collected several years worth of teaching experiences, *before* they got into college, be allowed to "evaluate" their instructors. All these conditions sound pretty obnoxious, don't they? No go? Okay, I will stick to *FSM*'s negative reviews. They are fun to read, they are informative, and they have yet to give me the "they panned this CD but I enjoyed it so much!! What is wrong with these guys?!" experience.

Kyu Hyun Kim  
kyukim@ucdavis.edu

We can't put out a CD of *The Boys From Brazil* because the album rights are held by another record company.

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# Hangin' With Mr. Elfman

WE WATCH DANNY RECORD  
THE FAMILY MAN FOR CHRISTMAS

by Eric Lichtenfeld



FAMILY VALUES: Nick Cage tackles magic, comedy and drama in *The Family Man*

**T**IM CURRAN, OUR MANAGING EDITOR, HAS A SUGGESTION: "WE COULD CALL THIS PIECE, 'DANNY

ELFMAN: CRYING SISSY.'" DANNY ELFMAN

CONSIDERS IT AS HE HOBBLING BACK AND forth on one crutch, along the length of the Newman Scoring Stage on the Twentieth Century-Fox studio lot. He is recording the score to the upcoming holiday film, *The Family Man* and has been gracious enough to host a small delegation from *Film Score Monthly*. "I've been doing this whole score on a broken ankle," Elfman says. He then imagines the copy that would follow Tim's headline: "He must have been in pain when he wrote this score, because it's weepy, weepy, weepy."

Brett Ratner, the director of *The Family Man*, pipes in: "Every cue in this score is called 'Weepy Donuts.'" (One is.)

Two older women sit in the back of the control room. "It's not weepy—it's effective," one of them says pointedly.

"Thanks, Mom," says Elfman.

## The Director Observes

Sitting in the back corner is Ratner, a young guy, unshaven, wearing a white T-shirt, charcoal pants, and ratty sneakers. When Lukas asks him if, once *The Family Man* hits, he'll be able to afford new sneakers, Ratner tells him no. Ratner, whose last feature was the Jackie Chan/Chris Tucker action/comedy hit *Rush Hour*, recently purchased Ingrid Bergman's estate, which became Alan Carr's in the '70s, "It has a disco," says the director.

Ratner loves *The Family Man* and is enthralled by what Elfman is adding to it. "This movie has comedy, magic and a lot of drama. In this score, there's a tremendous amount of sadness, a sense of loss. And Elfman is brilliant. Brilliant. He's romantic without being schmaltzy." Adds Elfman: "The first theme I wrote for *The Family Man* was like Bernard Herrmann's *Torn Curtain*. It was dark with a lot of brass." Ratner concludes: "The trick was getting that main theme down."

Just then, a man enters the control room. He is the cousin of composer Leonard Rosenman. He wears a T-shirt emblazoned with "Israeli Defense Forces." Trotting alongside him on a leash is a mutt with bulging eyeballs. He's emitting something between a snarl and a wheeze. Also at the man's side is Chantal, a TV personality who has conducted scores of celebrity interviews for ABC's *Good Morning America*. She wears a T-shirt and a silky bot-

tom that's probably chic enough to not be considered pajamas.

The orchestra has been performing cue 6m2/3/4, or "Envy/Pro-Choice/The Bell." "Add one more notch to the schmaltzometer," says Elfman to conductor Pete Anthony over the intercom. Under Anthony's baton, the players launch into the cue again. Elfman winces. "That wasn't supposed to happen." Something about an oboe. The mutt is climbing up on Elfman's mom.

"How many scores do you think he's done?" Elfman's mom asks Lukas. She has come to the scoring sessions of nearly all her son's films, and counts among her favorites *Midnight Run*, *Dolores Claiborne* "and some themes from older Tim Burton—not newer." She tells Lukas, "I have two talented sons, and talented grandchildren. It's a nice family. You know how he hurt his leg? It's a beautiful story, but you'd better ask him."

Above the long window, which looks from the control room onto the scoring stage, the two center monitors display the scene. In it, Nicolas Cage shares a dream sequence with a little girl, presumably his character's daughter. The music dwindles; the scene nears its end. A bicycle bell

resolves the strings; the sentiment skews eerie. For Elfman, a composer who once wrote a love theme titled "Love Theme?" and whose residence is home to a crucified Howdy Doody, it's no mere affectation; it is the perfect statement of a style.

Ratner, who has been pacing, fielding phone calls, and conferring with Elfman, flops back in a chair to continue discussing his composer. "My favorite score of Danny's is *Dead Presidents*. When he captured that urban feel, I knew he could do anything. Originally, Thomas Newman was going to score this movie, but we couldn't work out the schedules. It worked out for the best, though," he says. "There's an element of magic in this film and Danny gets that."

"Film music has always been a love of mine. I had Lalo Schiffrin do my first movie. He's my guy, and I'm going to have him do *Rush Hour II*, but Danny can do an old-school score, and still add a contemporary feel to it." According to Ratner, the composers differ not only in how they approach music, but how they approach their jobs. "When we were doing the *Rush Hour* score, Lalo wrote it, played it on piano,

Elfman's mom has come to nearly all of her son's sessions—but she has her favorites.

(continued on page 19)



# Agent X History

## Part 4: The Final Conflict

By Jeff Bond

**T**he great thing about film composers is that they can have very long, diverse careers. Properly managed, a composer can be in demand for over half a century. Classic talents like Elmer Bernstein, John Williams, John Barry, Jerry Goldsmith, Ennio Morricone, Maurice Jarre, Burt Bacharach and Dave Grusin can keep being rediscovered and reinvented.

One veteran composer with a long association with his agent is Jerry Goldsmith. "Richard Kraft [of Blue Focus Management] has represented me for over 10 years," points out Goldsmith. "Not only is he a wonderful agent, but more important he understands and appreciates good music. And besides all that, I consider him a close friend."

At the other end of the spectrum, new talents are being discovered every year. With the help of agents who believe in them, new composers have more opportunities than in any other time in history. Gorfaine/Schwartz and the owners of Blue Focus Management have played a significant role in shaping the current face of film music. During the past decade these two major agencies have been instrumental in breaking a majority of new talent into film scoring, including David Arnold, Craig Armstrong, Mychael Danna, Don Davis, John Debney, John Frizzell, Nick Glennie-Smith, Elliot Goldenthal, Harry Gregson-Williams, David Herschfelder, David Kitay, Mark Mancina, Dennis McCarthy, Joel McNeely, Mark Mothersbaugh, John Ottman, John Powell, Rachel Portman, Trevor Rabin, Graeme Revell, William Ross, Marc Shaiman and Ed Shearmur.

Music supervisors, songwriters, lyricists and music editors are often handled by the same teams that manage composers. "With the proliferation of song-driven scores and soundtrack albums, we have become more active representing music supervisors," says Robert Messinger, another Blue Focus agent. "Rather than just throwing credits against the wall and seeing what sticks, we make a concerted effort to learn the unique backgrounds and skill-sets of each supervisor and sell them based on their special abilities. An added benefit is that a supervisor client can often be helpful in promoting our composers once they are on a project."

### Talent Is Where You Find It

Agents have a knack for seeing when a particular talent has matured enough to be ready for representation. "One of my newer clients is Nathan Larson, who did the music for *Boys Don't Cry*," explains Messinger. "When I saw the movie, I knew I had to track Nathan down. He was New York-based and had previously scored just one film, *High Art*. We were able to parlay the success of those two art-house hits into him scoring his first major studio film, *Tigerland*, for Joel Schumacher.

"One of the best ways to find new clients is through existing clients, which is something I discovered while working in personal management," illustrates Messinger. "The composers are out there working with people, it's a small community. If a client I respect tells me I should sign someone, whether they are a personal friend of theirs or someone whose work they respect, I'll usually be interested."

How else do agents find their clients? "Sometimes I see a small film with an incredible score and stalk the composer, like I did with Graeme Revell when he did *Dead Calm*," remembers Kraft. "After hearing it I called directory information for every city in Australia until I got him on the phone. Rachel Portman came through the passionate recommendation of a producer she was working with who recognized her talent and her need to be with an agent with greater access to prestigious directors like Lasse Halstrom, Wayne Wang, Jonathan Demme and Robert Redford. We signed Marc Shaiman when his only credit was doing the adaptations for *When Harry Met Sally...* because of the obvious depth of his musicianship and because of his extraordinary wit and personality. One meeting with Marc and it was absolutely clear in my mind he was going to be a major composer. I got to know Jerry Goldsmith when working at Varèse, putting out great scores like *Lionheart* and *Link* to some of the not-so-great films he was doing at the time. When given the opportunity to become his agent we aimed much higher with things like *Basic Instinct*, *Mulan* and *L.A. Confidential*. I doggedly pursued Danny Elfman when I noticed that my entire record collection consisted of thousands of movie soundtrack records and four Oingo Boingo albums!"

## Moving Onward and Upward

A place to break new talent and to creatively stretch established artists is in the arena of independent films. Blue Focus Management has recently established a department to concentrate on that market. "The thing I like about working with independent filmmakers is their passion for their project," says Blue Focus agent Rich Jacobellis. "Many of these films have very little money for score, but directors still want the quality of a studio film. So, I enjoy very much when I can deliver a strong up-and-coming composer that delivers the score that the director had envisioned. Further, when I get a call from an indie director that finally got his break on a studio film and wants to hire that same composer, I know I have accomplished my goal. That just happened for Tyler Bates, who has moved into major studio films from a prior relationship on the *Get Carter* remake. This is what it is all about, building director/composer relationships."

Another major area of composer representation involves television. "TV is a great business to be in," points out Blue Focus agent Brice Gaeta. "A third of this season's new dramatic series are being scored by our clients. It can be extremely lucrative to a composer to score a one-hour episodic series, while at the same time serving as a training ground for features. We have had success moving composers like Shirley Walker, Joel McNeely and Dennis McCarthy from TV into film."

## It's About Relationships

Sometimes an agent's long view of a client's career arc may bring them into disagreement over choices both the composer and filmmakers want to make. "A lot of the work is based on relationships, and we can't control that," agent Jeff Kaufman says. "Al Bart used to say that Henry Mancini lost so many opportunities because he would turn stuff down to do the next Blake Edwards movie. But Mancini would say that without Blake Edwards and *Peter Gunn* he never would have been anything in the first place. So it's a catch-22 sometimes."

Laura Engel, for one, gets satisfaction from dealing with filmmakers directly. "My favorite part of the job is talking to directors and producers," she says. "I like the creative process of finding out what they're looking for and what their film needs musically—coming up with ideas for them of who they might think about that they don't know, or someone they know but hadn't thought of yet. That's the interesting and exciting part for me, and the most fun is being on the scoring stage and listening to it being recorded live. There's lots of career planning and strategy and life-handling and other stuff, from getting soundtracks out to publicist's decisions. As a manager, I think about an art-

## "HOLIDAY FOR STRINGS" (BUT NOT FOR ME)

(sung to the tune of "Holiday for Strings")

WHEN A CONFLICT COMES MY WAY  
I TELL MY AGENT WHAT TO SAY  
"MY SCHEDULE WON'T PERMIT"  
BUT STILL, IF IT SOUNDS LIKE A HIT,  
HE LAUGHS AT MY DURESS  
THEN CALLS 'EM BACK  
AND ALWAYS TELLS 'EM YES!

THOUGH IT'S CLEAR I'M BLANK AND SPENT  
HE'S THINKING OF HIS TEN PERCENT  
SO, THOUGH I'M ON MY KNEES  
HE TURNS A DEAF EAR TO MY PLEAS  
MY MARRIAGE IS A MESS  
BUT STILL MY AGENT ALWAYS TELLS 'EM YES!

I COMPLAIN  
THE SCHEDULE IS INANE  
THE BLOOD HAS LEFT MY BRAIN  
SANDY DECRESCENDO THINKS WE'RE BOTH INSANE

AND BOY, SHE'S RIGHT  
'CAUSE I'VE BEEN UP ALL NIGHT  
"HUMMING" WITH ALL MY MIGHT  
A SCORE THAT SOUNDS JUST LIKE THE ONE BEFORE

BUT AS I FINISH THE LAST CHORD  
THE PREVIEW CARDS COME BACK  
—"THEY'RE BORED!"  
SO THEY POSTPONE THE SCORING  
MAYBE THREE WEEKS, MAYBE FOUR  
I LOOK UP FROM THE FLOOR  
AND SEE MY AGENT TELLING SOMEONE...

"YES...HE'S FREE!  
AND BY THE WAY, I'VE RAISED HIS FEE!"  
OH GOD, I'VE BARELY TIME TO PEE!  
I GUESS THIS IS SUCCESS....YES!!

ist or client's career—the big picture."

Once the filmmakers have decided to go with the agent's client, a new phase of the operation comes into play: deal-making. "It's like playing Monopoly. Often you try to get the maximum amount of money, but every situation is different," Kraft says. "On some films it's more important to do the film than to get the bigger payday. And with every negotiation there's a creative process of trading off one deal point for another. Some deals are made with one phone call; some drag on for months. To be good at it you really have to love haggling. Fortunately, I love it. Not for myself—I always overpay when it comes to things like a new car or home for me. But when it is on the behalf of someone else, it can be extraordinarily creative and enjoyable. One of the things I love the most about it is how it allows me, working in tandem with the composers' attorneys, to help my clients in a unique way—it's specifically the

muscle that very few artists have, so I really feel I'm giving them something they couldn't do themselves."

The business side of things is also something a lot of composers wouldn't *want* to do. "Richard tries to shield me from some of the more painful discussions that perhaps he might have now and then," Marc Shaiman points out. "It has fallen into areas where it has gotten more personal. Scott Rudin is a friend of mine and when Richard has negotiated with him, Scott has called me up to go back and forth and Richard will be like 'Just don't pick up the phone when he calls!'"

After the deal is done, it is the agent's job to help the composer through the entire process of getting the film scored, and their involvement can vary from intense, detailed shepherding of the whole project to little work at all. "Every project is unique," Engel says. Blue Focus' Vangelos adds, "We firmly believe our job begins when the deal is done as opposed to traditional agencies whose approach is often about just closing the deal."

Marc Shaiman points out that the agent/composer relationship can sometimes be fractious. "Richard Kraft gets to see the grouchi-

HE'D RATHER HAVE ANAL WARTS  
THEN LOSE A JOB TO 'GORFAINE/SCHWARTZ'  
HE'D RATHER FUCK A PIG  
THAN SEE JAMES HORNER GET A GIG  
HE'D RATHER WEAR A DRESS  
THAN SEE ANOTHER AGENT ANSWER YES!

HE MAKES ME FEEL LIKE A DUNCE  
CAUSE I CAN'T WRITE TWO SCORES AT ONCE  
AND I WON'T WORK IN GROUPS  
LIKE HANZIE ZIMMER AND HIS TROUPS  
I'M YELLING S.O.S.  
BUT STILL MY AGENT ALWAYS ANSWERS YES!

HE DELIGHTS  
IN NASTY CONTRACT FIGHTS  
TO HIM, A "MILL" SEEMS FAIR  
HE'S JUST LIKE REGIS PHILBIN WITH LESS HAIR

BUT FOR A DEAL  
WOULD RICHARD MISS A MEAL?  
OH, COME ON, LET'S GET REAL!  
HE'D RATHER LOSE HIS SHIRT  
THAN SKIP DESSERT!

SO, WHEN HIS BANK BOOK MAKES HIM FROWN  
I GET AN ELFMAN HAND-ME-DOWN  
I REALLY MUST CONFESS  
HE WON'T IMPRESS WITH HIS FINESSE  
HE DON'T KNOW MORE IS LESS  
HE CAN'T SUPPRESS THE NEED TO JUST SAY YES!

AND SO  
AS LONG AS THERE'S A MOVIE SHOW  
PRODUCED BY SOME DEFENSELESS SCHMO  
I'LL NEVER CONVALESCENCE....  
YES!!!!

—Marc Shaiman

est side of me," he says. "When he's calling it's always about some logistical nightmare or negotiating nightmare, and mostly what he's constantly bringing up are the things that I feel like are going to kill me, like scheduling things. [Though] schedules have a way of working out. So he and his various partners unfortunately see the most grouchy, humorless side of my personality. I don't think anyone else gets as much of the exasperated part of my personality as they do, and I do feel bad about that sometimes."

### Maintaining The Creative Partnership

Music supervisor Maureen Crowe explains that problem-solving on projects that are already underway is a big part of any agent's job. "The classic example is when, for whatever reason, the relationship between a composer and a director isn't working," she says. "The composer may choose not to do a film at the last minute, and the agent who comes up with the right composer who's the right personality and the right talent is the hero in my book. That's when they really come to the fore. Budgets are really tight these days, so the relationship that the agents have with the film studios and how to be constantly present but not stalking is a very hard thing. To be aggressive in a very positive way."

Director Jon Turteltaub finds the agent's

position as an intermediary between composer and director to be invaluable. "One of their jobs is telling you the truth about the mood of the composer and the reality of that composer's schedule," he says.

Gary Foster notes that he's seen the problem-solving capabilities of agents first hand. "I did *Sleepless in Seattle* and Nora Ephron and I both wanted Marc Shaiman to do the score, which he did end up doing," Foster says. "But at the time we approached him he was busy with some other projects. It looked like he was only going to be able to do it on a limited basis, and the studio was very hesitant to make that kind of deal. Richard Kraft was an essential element in trying to work out a situation where creatively we got the person we wanted and, from a business standpoint, the studio didn't feel like they were getting half a composer. It took time and a lot of patience and a lot of dealing, but I don't think we could have made that work if Richard hadn't kept a level head and really tried to work it out with both sides."

### It's Harder Than It Looks

Ultimately, these industry veterans point to one key element that agents provide and which is their stock-in-trade: "It's information," Foster says. "It's being an advocate not only on behalf of the client, but if the studio

has any trepidation you can use the agent to help push your idea over the edge. I think to me, the deal-making process is what it is. In situations where the director and I have wanted a certain composer and the studio has not been there, the agent, who the studios do a lot of business with, can be very helpful."

Crowe agrees. "Agents ask a lot of questions and give you background on their clients you would not know about," she explains. "That's where they help a director in their decision-making because they bring to light certain desires and strengths that they've wanted to play with or wanted to do and haven't been able to, and to always recast them. People love to pigeonhole composers because it's an area where most directors feel nervous. If they can point to a film where they see a composer doing something and say, 'Well, that's what he does,' then it gives them a comfort zone where they can deal with the composer."

Composer Howard Shore has three words to describe working with agents: "It's productive, it's touching, and it's mysterious, in that order," he says. "You're creating music and you're working so it's productive. It's touching because it's human, and it's mysterious because nobody knows how it works. They're intuitive, resourceful and wise. Agents are wise just from getting up in the morning and working with people. They're wise to the ways of the world, and we don't understand the things they know."

"I really think the main job of an agent is to be the composer's career ally," offers Kraft. "Whether that means selling or servicing, leading or listening, it is all about supporting an artist through the professional minefield of show business."

**FSM**

### Film Music Agents

The following is a partial list of film music agents; for a complete listing, consult the 2000 *Film & Television Music Guide* (see page 40), or visit [www.musicregistry.com](http://www.musicregistry.com).

#### Air-Edel

1416 N. La Brea Avenue #230, Hollywood, CA 90028  
323-802-1510

#### Blue Focus Management

9200 Sunset Blvd. #321, Los Angeles, CA 90069-3403  
310-247-0123

#### Carol Faith Agency

280 S. Beverly Drive #411, Beverly Hills, CA 90212  
310-274-0776

#### Derek Power Co.

818 N. Doheny Dr. #1003, Los Angeles, CA 90069  
310-472-4647

#### Gorfaine/Schwartz

13245 Riverside Dr. #450, Sherman Oaks, CA 91423  
818-462-9600

#### Soundtrack Music Associates

8938 Keith Avenue, West Hollywood, CA 90069  
310-724-5600

#### Zomba Screen Music

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## SESSION NOTES (continued from page 15)

and showed up with it on stage. But Elfman plays eight versions of a cue, then explains the differences. Then I can tell him, 'I don't like this,' or 'I think it needs to be a little sadder.' He's so collaborative."

Moments later, Ratner illustrates his point. He has taken a seat at the console behind Elfman. The composer tells his director, "This is a slightly stripped down alternate, so you'll hear changes in the middle." Ratner hunches forward. At the cue's conclusion, he and Elfman debate an upcoming transition: "How do you signal morning, the end of a dream, and the beginning of something new as the music trails out over an image of a woman in bed?" asks Elfman. But what Ratner wants to try, Elfman cannot indulge. "We have no percussion today," explains the composer, gesturing to the session musicians on the other side of the window.

By the coffee machine and fruit bowls, Chantal crouches, a stern finger in the face of the dog. He licks the plastic spoon in her other hand. Before long, he is sequestered in the sound room.

On the Newman stage—named for Alfred Newman, famed composer and head of Fox's music department—it's hard to tell if it's a break. Session musicians mill around, but music is coming from somewhere: a string-heavy cue as Tea Leoni's image plays on the center two monitors. For Elfman and Ratner,

the discussion has turned to vodka, caviar, and the Russian Mafia of Brighton Beach.

As quickly as Ratner can start a conversation he leaves it, and 15 minutes later, returns to pick up where he left off. He rejoins Lukas to discuss his ambition of adding a film score record label to his list of enterprises. "I want to do this," he says. "I have a movie company, a television company, and I've started a publishing company. I published that book *Naked Pictures of My Ex-Girlfriends*. Not my girlfriends," he adds, nodding his head toward another man sitting at the rear console. "Mark's ex-girlfriends."

At the console next to Elfman, sits mixer Dennis Sands. He looks through a window at the orchestra, which includes two harps. Sands, who most recently mixed *What Lies Beneath*, talks for a moment about the differences among scoring stages. *Beneath* was mixed at Sony. ("Alan [Silvestri] likes Todd A-O," says Sands.) "For *The Family Man*, the Newman stage is best because it's large. This isn't a percussive score. Sony is better for that. It's smaller, contains the sound."

### Breaking Bones

By now, Elfman is up again, hobbling toward the back of the room, joined by Gus, his big, Australian dog. Elfman claims to feel no pain. "I have tough bones, I must be made of peasant stock," he says. He tells the tale of his ankle. It finds him on the ocean, kayaking toward the

beach, when a wave picks him up and drives him onto shore. "Gus was standing stoically in place," says Elfman—directly in the kayak's path. Gus was going to be rammed. "I veered at the last second and flipped over," says Elfman. The flip left him undamaged—until he stood up, whereupon the next wave picked up the kayak and slammed it on his ankle, snapping it. "I was coming up on my first presentation to Brett, which, for a composer, is the most nerve-racking part," Elfman reveals. "It's no easier the 40th time than it was the first. At this point, I've been working on themes and melodies for three weeks, and I'm starting to get attached. So I went right back to work."

As the players prepare for cues 2m2 & 3 ("What the Fuck" parts 1 and 2), someone mentions *Forbidden Zone*. Prompted, Elfman remembers an encounter with Herve Villechaize, the diminutive actor who played Tattoo on *Fantasy Island* in the '70s, and who shot himself in 1994. "Herve Villechaize carried a switchblade, a big switchblade. He was roommates with the percussionist in my band. Herve's room was covered in 8x10 glossy pictures of models. One day, he walked in and said, 'You like what you see? I fucked them all!' True story. On the Bible."

"I had three midgets sleep over at my house once," says Ratner.

"Wouldn't lunch be nice right now?" says Elfman, laughing.

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**b**ruce Broughton has long been one of the most accessible and popular film composers in Hollywood, a man lionized by soundtrack aficionados for his large-scale, elaborate and enjoyable works like *Silverado*, *Young Sherlock Holmes*, *Tombstone* and *Lost in Space*. His scores for lesser-known movies like *The Rescuers Down Under*, *Baby's Day Out* and *The Monster Squad* have become holy grails for collectors. His work for the *Tiny Toons Adventures* TV series extended a long association with producer Steven Spielberg and kept Broughton's name in

# bruce's world

*Just because he hasn't been working on the biggest blockbusters of late doesn't mean Mr. Broughton hasn't been keeping busy.*

**by jeff bond**

the public eye. Yet the composer has remained something of an enigma both to fans and Hollywood, never more so than in the past two or three years. In addition to high-profile assignments like *Lost in Space*, Broughton has chosen a number of far smaller projects: *Carried Away* and *Infinity*, comedies like *House Arrest* and *Krippendorf's Tribe*, the police procedural *One Tough Cop* and the made-for-television biblical movie *Jeremiah*. In the meantime, Hollywood taste has been increasingly moving away from the kind of fully developed writing that Broughton has always excelled at. We tracked Broughton down at his home in Bel-Air, California, to find out about his early influences, his views on the current state of the art of film music, and what he's been working on lately.

## the way it was

Raised with a heavy involvement in the Salvation Army, Broughton got his first musical training at summer camp, learning to play trumpet and piano. He thus found himself well ahead of the game by the time he began studying composition at USC. "My first semester in college when I was learning harmony, it actually pissed me off that I had to go to class because I'd already learned this stuff and taught it to kids," Broughton recalls. "I had a good, solid B-flat background in music. I was a good classical pianist and a terrific sight reader but I

was losing interest in that and getting more interested in writing. I studied orchestration on my own. I thought if I took piano that would be really boring and I took composition thinking I could study that until I figured out what I really wanted to do—and I never did. So I graduated as a composer. Right after that I got a job at CBS as an assistant music supervisor."

"Music supervisor" at that time meant "cue picker"—someone who chose existing pieces of library music or previously recorded cues to play in the background scores of television scores like *The Wild Wild West*, *He and She*, *The Governor and J.J.* and eventually *Hawaii 5-O*. "All the cue selectors were composers to some degree," Broughton says. "If we found an episode we had to track but we needed a couple of cues, the music supervisor for that episode would write the couple of cues and they would be tacked on to the end of somebody else's session. So if somebody was doing a *Hawaii 5-O* session there might be a couple cues from *Gunsmoke* tacked on. *Gunsmoke* was the first show I had most of my music put on, with a 12-piece group." Since Broughton was not an official composer, he and his colleagues wrote music for their episodes on their own time, on evenings and weekends. That might sound like over-dedication, but by this point Broughton had decided that he wanted to work in film composition.

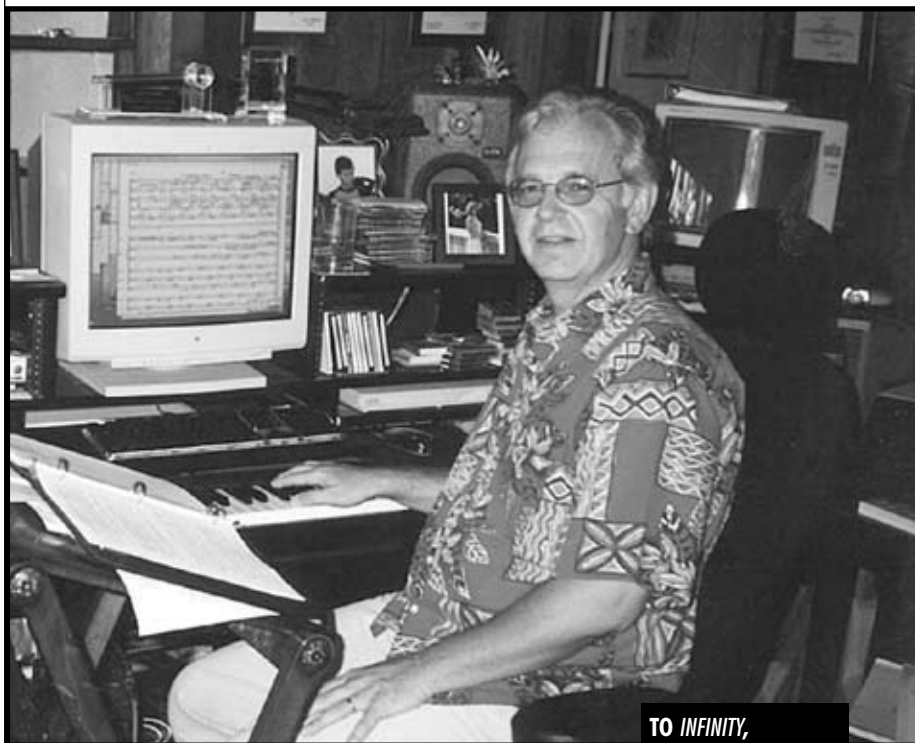
"At USC I realized my last year that I was going to be a composer," Broughton explains. "So I had figured out that I wanted to go into films. I was listening to a song one day while I was driving on La Brea, and the song was getting me really worked up. And I thought that's what I'd like to do, I'd like to write music that really affects people and makes them feel things. I thought songwriting was too short a form—I like to write longer pieces, and I wanted a big audience, so I thought immediately of movies. It's not like I was one of those people who went to movies and listened to the score. But I started paying attention to it and I started to pay attention to the names on the movies. I started noticing Jerry Goldsmith's stuff right away. At CBS I would listen to his scores and read them and get Bernard Herrmann's scores and Fred Steiner's scores. When CBS started doing movies, guys like Mancini and Lalo and Larry Rosenthal and Michel Legrand would come in, and I'd be sitting there in the booth with my jaw on the floor. When Jerry came that was always the biggest deal because his was the music I liked the best. He seemed to be the most inventive, the most orchestrally creative, he was wonderful with picture, and it was always a real treat musically to hear what he'd come up with. But there were other guys, too. Billy Goldenberg was coming up in the '70s and he had an entirely different way of writing. He didn't have the literate background that someone like Jerry did, but I never saw anyone get so close to a picture emotionally as Billy. He would do these off-the-wall things and it would have this huge emotional effect."

Veteran composer Morton Stevens, who wrote the famous and hugely popular theme for *Hawaii 5-O* as well as many of its scores, was a seminal influence on the young Broughton. "I thought I knew a lot about brass because of the way I'd been educated," Broughton recalls. "I came in one day and Mort Stevens was doing a session of *Gunsmoke* with 18 brass: six trumpets, six horns and six trombones. I thought 'Oh, this is like a brass band, I know about this.' Well, I had never heard writing like this before for brass. These 18 guys sounded like 40. He had big brass clusters and weird sounds going around and it was really impressive music. I've never heard anybody write like Mort. Now his music would be considered old-fashioned or over the top, but at the time it was stunning and it just turned my head around. Guys like Mort, Jerry and Fred really knew what they were doing, and then you had Henry Mancini and all these others. At CBS they had a long tradition of having the best composers for their series, and when they went to movies they always got the best." Despite seeing Morton Stevens as a composer to look up to, Broughton recalls that his relationship with Stevens metamorphosed into something quite different before it was finished. "It became a competitive thing," Broughton says, "because as Mort did things, I wanted to learn to write like that, and we got other guys like Jerrold Immel, who later went on to do the *Dallas* theme. He was the copyist and I was the assistant, so we were the working guys. Jerrold left and became a composer on *Gunsmoke* and was doing lots of sessions and we all started to compete with each other because we were all trying to outdo Mort. And we eventually realized that Mort was looking at us and was trying to compete with us too—because we were doing things that caught his attention. And then if somebody came to town, like if Jerry was working at CBS, we'd all

go in and watch Jerry, or Hank Mancini or anybody else. It was a great time, and I feel like one of the old guys talking about how great the old days were, but it was a spectacular time."

## the way it is

According to Broughton, a hallmark of the period when he worked at CBS was the flexibility of most of the working composers. "All the guys had this huge range. Nowadays guys tend to write in the same style or they get pigeonholed, but in those days you were expected to be able to do a lot. There was a lot of variety." Looking at today's film music from this perspective, Broughton



**TO INFINITY,  
AND  
BEYOND:** Broughton  
in his studio in Bel-  
Air, California.

is able to see the changes that have worked their way into his and other composer's scores. "The music is less specific," Broughton says. "Emotionally it's cold—'cold' meaning they don't want any sense of the music's own emotion being part of the mix. A couple of years ago I was doing a TV movie and I was doing what I thought was a really cool cue. It had all these long crescendos and decrescendos and the pianist kept saying 'I don't know, I don't know...' And eventually the director came over and said 'Can you do it without it getting louder or softer?' I said 'You mean take all the emotional stuff out of it?' and the director said 'Just take the loud and soft stuff out.' And the pianist was laughing afterwards, and he said 'I knew it was going to go—you can't have that emotion in a cue.' So when I go see movies now I always notice the music being pretty cold. It may be driven by rhythm but there isn't any passion."

Broughton feels that emotion isn't the only element getting sucked out of today's writing. "So much of music now is improvised and written at the keyboard that orchestrally it's pretty dull," he notes. "There's a lot of chords. I hear a lot of guys, really well known guys, and I listen to their scores and I think 'Oh, yeah—right hand, left hand, right hand, right hand'—they're just pads with



a few interesting sounds thrown in. That's one way of doing it, but it's really just keyboard music or it's temp tracks. Every once in a while I'll have somebody call me and ask me if I've seen some film, and they tell me I should see it because they used something of mine in the temp track. There was one score a couple of years ago that had such obvious lifts from *Honey I Blew Up the Kid* that I could even tell what cues they were using. It just would go left instead of right. I get tired of that, because you can go into a big score and sit there and say 'Oh, it's a temp track score.' It's a real drag because you don't get the personality of the composer in the movie. Nobody wants to take the chance on that anymore."



**HONEY, THEY BLEW UP THE MIX:** Despite a wealth of thematic material, the score to *Lost in Space* was obliterated by the sound effects—only to be rediscovered on the Intrada CD.

Broughton allows that some composers have been able to adapt to the new criteria, sometimes by creating a sound that's so popular that it frees them from the dictates of producers and studios. "I think John Williams does whatever he wants to because producers like his music," the composer says. "And even then, John has lately been identified with a very specific style. Jerry doesn't write the kind of scores he used to in terms of the number of notes and the excitement of the score. The other day I was looking at *Islands in the Stream*, and that's a terrific score and it's dubbed in a way that you can really hear the orchestra. Now all music gets stuck back. I think Jerry still writes terrific scores for the picture, but it's not the same kind of score. He knows he has to cut back and he has to write simpler things. I don't find that he takes all the emotion out of it—he still finds a way to put in emotion. I think he always gives the money's worth to the picture, but his style is different. And I've never been aware of him being somebody who writes to the temp track—he can come in and say 'If you want me, I'm going to do this and that's what it is.' Most of the other guys basically get stuck with the temp track or stuck with their own style because people don't want to hear a lot from the music now."

The composer realizes that he's fallen victim to this

trend as much as anyone else. "On *Lost in Space* I was able to do a lot more because I knew I was eventually going to get buried with rocket thrust," he explains. "But on some of the TV movies I've done I've cut back on the sound, mainly because it's just not the style any longer to have that music wailing away in the background. It would be nice to hear it once in a while, but I try not to overwhelm the picture and not have all the big sweeping lines and fancy orchestration and counterpoint that you can't hear. A score like *Young Sherlock Holmes* would be hard to write today. You could do it if you had the right picture, but there aren't very many of them now."

Broughton also notes that contemporary films use an overabundance of background music as emotional filler. "If they really wanted the music to be important they wouldn't use so much of it," Broughton notes. "You couldn't have a film these days like *Tora! Tora! Tora!* or *Coma* where there's so little music. It would make people really nervous. You can sit at the spotting session and talk about it and say you don't think the movie should have too much music, and the director will say 'Absolutely not! I want the film to stand on its own.' But once you start scoring they'll start saying 'Well, what about this spot here? The acting isn't too good here' or 'I screwed up here and we need to fix this—can you cover this?' It's the band-aid kind of score. Having said that, usually the worst movies take the best scores. If it's a great movie it doesn't need so much help."

## lost and found

One of Broughton's most elaborate and exciting scores was written for 1998's *Lost in Space*, a moribund big-screen version of the Irwin Allen TV show. Despite the complexity of the music and a central theme that was one of his most moving compositions, Broughton's score got lost in the sound mix...and lost on a soundtrack album from TVT Records that emphasized the techno songs that clogged the film's end title sequence. The score barely even registered with fans until Intrada released an expanded album almost a year after the movie's release.

"I don't know what happened on *Lost in Space*," Broughton admits. "I went to the dubbing and the music was fine. But then they took it back to England for the final mix, and I hadn't talked to them about it but I got the impression that they had just raised the sound effects and left the music at the same level. Which, if you've seen the film a thousand times like the director would have, that's a choice, because if you think a sound isn't being heard you just raise it. I had my first indication that something had gone wrong when I talked to Jon Burlingame. The film hadn't been released yet and Jon had seen it. He has good ears and good taste, but he looked at me and said 'Look, Bruce—I couldn't hear a theme, I could barely hear the score.' I said 'Maybe you went to a bad screening. I mean, I was at the dub and I heard the score.'"

Broughton's theory on why so many big scores get dialed down to inaudibility involves a factor that really hasn't been discussed yet: over-familiarity. "One of the bad things about music in general is that unlike the effects, you can sing the music and memorize it," Broughton explains. "If the recording session goes well like it did on *Lost in Space*, people very often will take a cassette home and listen to it, so by the time they get

to the dubbing stage they know all the cues—they know where the oboe comes in, they know when the horns come in. But they don't know where the door slams are and they don't know where the rocket sounds are, so when you get on the dubbing stage there's a lot of talk about the effects because the effects are all new. But the music is well-known, so they hear the music even when the effects are playing. So the effects win the battle. If you go back and watch an old *Pink Panther* movie it's just amazing how loud the music is—it just screams at you and there are practically no sound effects. People are walking down the street and there's just tenor sax and no footsteps. Every once in a while you get a movie like that—*Tombstone* was like that—they just let the music play. And it had the same mixer as *Silverado*—Rick Kline. On the John Hughes movies music was allowed to play as part of the film. There are lots of effects on it but you can hear the music."

One of Broughton's challenges on *Lost in Space* was how to introduce his main theme, since the film opened with an elaborate action scene and didn't feature a traditional title sequence. "The picture wouldn't take a [main title] theme," Broughton says. "*Silverado* had that long montage over the credits and you can just pump away. *Lost in Space* had no chance for that. When Jon told me he couldn't hear a theme I got really confused. I thought 'How could you miss the theme? It's in every cue.' But when I saw the film I understood what he was talking about. The album that came out, the first one, was like good news and bad news. To TVT's credit, they got an album out in a very short period of time. Unfortunately, it didn't do justice to the score. But it turned out okay because (Intrada's) Doug Fake came to the rescue with the complete version."

Broughton has recognized that the popularity of his big, orchestral scores has led to a specific view of his abilities—a view that he's taken pains to change in the last few years. "*Silverado* is always the one that gets mentioned the most," Broughton explains. "It's the 'bigness' of it. If they know *Young Sherlock Holmes* they think I'm the guy who does that big orchestral stuff—which I do, and I'm happy to do it and I do it fairly well. I'm happy with my abilities with the orchestra. But a couple of years ago I made a conscious decision to do some smaller pictures, so I hounded Bruno Barreto to let me do this picture he was doing with Dennis Hopper and Amy Irving, *Carried Away*. I thought that was perfect for me, and what he wanted was exactly the opposite of *Silverado* in scale. And Bruno would come over to the house and I was doing these long notes and big pauses with no music in it, and I liked the way the score played with that movie and the way it was dubbed, so I tried to do a few more movies like that. I would take TV jobs thinking I could do more scores like that and I could get away from some of that *Silverado* style. That's one of the reasons I did *Tiny Toons*—it was a completely different sound and it was a chance to show people I could do more than a 19th-century Western sound. Spielberg would call me on afternoons because he was watching the show with his kid and he'd say 'I didn't know you could do stuff like that.'"

## the concert world & beyond

Another arena Broughton has consciously moved to is the concert field. "I've done concerts off and on over the last few years, but I've gotten more interested in them lately," Broughton says. "I've spent a lot more time writing concert music. I like knowing that if I put trombones in one place that they're going to stay there when the piece is finished. I like the contact with the audience. The last concert I did was terrifically successful—it was great, and I never get that kind of reaction on a movie. We did all my music, which meant that a lot of it wasn't known to the audience, but after we did *Silverado* people were on their feet. So I like having the contact with

the audience and the orchestra, and I like being able to present this material as music. A lot of these scores like *Young Sherlock Holmes*, *The Boy Who Could Fly*, *Silverado* and *Lost in Space* work as pieces of music. They're all melodic, it's an easy style for people to get into. The pieces are not long—they're three or four minutes, or I'll make longer pieces out of things like *O Pioneers!* and have a nice long piece of Americana. I've tried to get more involved in music education. The music I've learned to write is very good for kids because it's very visual."

Despite being a move away from motion picture scoring, Broughton points out that the skills he has derived from his movie work easily apply to his concert material and form a connection with the audience that many concert hall composers

don't have. "Last year I wrote a piece meant for children, a four-movement piece for strings called *Four Kinds of Walking*," Broughton explains. "I wrote the music with these kinds of motion in mind, and when you hear the music, you create your own picture. I started thinking about that, about how much music there is outside motion pictures that's descriptive. To write something that's specifically visual is something we've learned to do, and people will basically provide their own imagery. When some guys do pops concerts they will conduct to picture, and I've done that and sometimes it works pretty well, but it takes the interest away from the music and puts it back on the picture. In this last concert I did, the music is interesting enough that you can bring people to their feet even on music they don't know because it's infectious—and if you tell them basically what it's about, the audience is with you."

Broughton maintains that moving between the concert and film worlds is still the best possible situation for a composer because of the tremendous audience that is still the province of the film composer. And to him, it all relates back to that drive on La Brea. "I've never understood why somebody would want to write music that no one wants to hear," the composer says. "What I'm looking for, whether in film or other media, are opportunities for music to make an impact."

"When I go see movies now I always notice the music being pretty cold. It may be driven by rhythm but there isn't any passion."



composer Bruce Broughton once described writer/director Lawrence Kasdan's 1985 film, *Silverado* as "the western for people who [have] never seen a western. It encompassed just about every element in the traditional Hollywood genre." Sure enough, Kasdan (and his brother, with whom the film was co-written) crams just about every possible horse, pistol, cattle baron, dusty saloon and crooked sheriff trope into the film's two-hour-plus running time. But the finished product is more than just a stylistic retread—or

# striking gold in *Silverado*

retrospective  
by doug adams



even a modern deconstruction. The film's western elements are simply the dramatic details; the story is more of a machismo soap opera by way of Rube Goldberg. In fact it could almost be said that the same story, with a few revised details, could be transplanted into any number of genres and would feel equally as genuine. Yet, *Silverado* has the unmistakably gritty feel of a true western film, due not only the aforementioned details being inserted into the story, but to the filmic presentation—the visuals, the pacing and setting of the chases, the stylized performances and so on. Ultimately, it's an interesting balance of filmmaking and storytelling where the two seldom serve the same purpose at the same time, yet each contributes equally to the ultimate whole.

The film's score, however, needed to serve both the soapy story and the western genre—a tricky proposition considering the individualized nature of these two elements. In fact, *Silverado*'s score was the only piece of the film that had to deal with both of the film's sides at all times. Bruce Broughton's gutsy symphonic effort earned the composer his first Academy Award nomination, and has long been a favorite of his fans. But dramatically speaking, it's a remarkably subtle effort, and one that accomplishes a difficult task.

On the surface, Broughton's score contains surprisingly

few themes. The film's main tune speaks to the expansive vistas and the rugged day-to-day life with bold harmonies and brassy orchestrations. Like John Williams often does, and as Aaron Copland did before either composer, Broughton builds this theme around perfect fourth and fifth intervals, which create not only an open and heraldic sound, but which often deny the theme a strong harmonic profile, thus freeing the composer to set it against any number of harmonic territories.

## thematically speaking

Broughton's "B" theme (which he refers to as the "settler's theme") is a bit more folksy and playful in nature, and where the primary theme seems to ride along with the main characters, this tune is applied more to the bystanders and townsfolk—or perhaps to the land itself. This theme, while primarily outlining a triad, is also based on a pentatonic scale: a scale associated with folk music from many cultures, including early American.

Broughton also provides some nasty cattle herders with a short theme beginning with a rising tritone. The tritone—two pitches six half steps apart—is, historically, the musical sign of the devil. Besides perpetrating a musical pun, Broughton uses this awkward interval to supply these heavies with a kind of ominous, dark sound.



The key to understanding the true gist of the score, however, may be found in the three-note motive assigned to Danny Glover's character. Glover's character is the only one of the main characters with his own recurring theme. Interestingly, he plays the least developed—from a writing standpoint—of these characters. The others (portrayed by Kevin Kline, Scott Glenn and Kevin Costner) all have much more distinctive character traits. Even Costner's Jake garners less screen time than Glover's, and has a roughish, youthful womanizing crutch written into his character. Glover's character, on the other hand, is more reactive. His father is killed—he seeks revenge. His sister is injured—he kills a man with his own knife. We know he

heroism versus villainy in any given society—and these dramatic themes are musically dressed in such a way that they, in turn, paint the scenery, the backdrop and the western-isms. Broughton himself writes of *Silverado*, “the orchestration was geared towards power, strength and energy. There is nothing emotionally understated in this score.” Lawrence Kasdan continues, “Broughton has written what I consider a great score: stirring, lyrical, exhilarating. But it is, most importantly, a very emotional score—clear brave and unrestrained.”

Even without a profusion of thematic material, *Silverado* is still an amazingly unified score, bound together by an orchestrational and harmonic spectrum of



left his family at a bad time, we know he's a deadeye with a shotgun, but we rarely get any glimpses inside his head. Broughton's snarl of a theme comes out of this character's blankness, portraying his reactivity as more a force of nature. But more importantly, this directs our attention to the fact that the other main characters have no themes. Why would Broughton avoid using an abundance of character themes—especially with such colorfully archetypal figures?

## two-gun composition

The answer is clear when we remind ourselves of the dual responsibilities of the music. With the characters written as Kasdan had them, musical representations would have swayed the finished film too far to the side of soap opera. The character's are “western” on an archetypal level, but in the story they're much more multidimensional, much more of a modern invention. If Broughton had scored the archetypes, he'd have pushed the film too far in one direction. If he'd scored the humanistic sides of the characters, he'd have pushed the film too far in the other direction. Even the film's “A” and “B” themes are seldom applied to any one character. More than anything else, Broughton's *Silverado* score goes to the underlying dramatic themes—

colors: the bright and bold heroic triads; the darker, more dissonant stabs of action writing; and the pitch black portent of the chromatically free suspense cues. Again each of these colors on Broughton's palette is essentially a dressing of a recurring of the underpinning dramatic themes. The first bars of the score illustrate this most clearly. The film opens in the midst of a gunfight. We don't know whom to root for; we don't even know the issue at hand. The music begins with a dissonant tuba solo creeping upward against a bed of low, morbid strings, a reverberating jangle of low piano notes and a sizzle suspended cymbal. But within seconds that musical darkness peels back to reveal a harmonically clear rendition of the “A” theme in gleaming open intervals—an instant transformation of dark to light, good to evil, and dramatically lugubrious soap opera to clear cut western.

## drama in them thar notes

Those familiar with Broughton's abilities as a composer never question his technical aptitude or his ability to move us with his musical ideas. The success of *Silverado* as an album can attest to that. But we shouldn't forget that he's often just as cunning and effective as a dramatist—the true sign of a fine film composer. **FSM**

# Checking in at the *Mile High Club*

**T**he following “conversation” between Marc Shaiman and brothers Jon and Al Kaplan took place over AOL Instant Messaging. Aside from a few changes in punctuation and capitalization, it is virtually unedited—a raw masterpiece. Given the medium, you won’t see Shaiman rattling off with pretentious speeches—comments are short and concise. You may also notice an endearing random and scattershot quality to this article—again, for those who are unfamiliar, this is part of the nature of Instant Messaging.

This is by no means the first dialogue Shaiman and the Kaplans have shared...but it’s the first we’ve gotten permission to run in *FSM*. Shaiman’s career and thoughts on film composing are touched on in numerous instances, but this is not a completely traditional “interview,” so try not to be offended by it. It’s more an insight into a famed composer’s personality than a report on his latest projects. If you hate this column we will be sure to run many, many more just like it, so react accordingly. [While foul language ordinarily has no place in the erudite publication that is *FSM*, it is retained in this article simply to preserve the realism of the piece.]

**MS:** I am on a plane (what a modern world)....so bored I am IM-ing you.

**Kaplans:** Wow.

**Kaplans:** Are you flying the plane?

**MS:** Those were JFK Jr.’s last words.

**Kaplans:** No one will sabotage your plane.

**Kaplans:** Are you going to NY?

**MS:** No, coming home from one day recording actors in Toronto.

**Kaplans:** Are Harrison Ford and Patrick Swayze flying the plane?

**MS:** No, they are drunk and stoned at the airport lounge.

**Kaplans:** Me Myself and Irene sucked.

**Kaplans:** Everything sucks.

**MS:** The commercials have never made it look good.

**MS:** Everything does suck.

**Kaplans:** Can you re-record all the songs from *Cannibal the Musical* with an orchestra and sweeten them and make them sound great like South Park? We will buy the CD.

**MS:** Use your imaginations.

**MS:** Speaking of imagination...

**MS:** Can you imagine how much this costs...being online thru an airplane phone??

**MS:** And yet, here I am, IM-ing with the K Bros.

**Kaplans:** But you are a rich, famous film composer.

**MS:** A Freddie Prinze, Jr. movie is playing.

**MS:** There were some walk-outs!!

**Kaplans:** Fuck him.

**Kaplans:** We read your interview with that guy Michael Schelle.

**MS:** Who?

**MS:** Oh, that book.

**MS:** Right?

**Kaplans:** That guy who wrote the book *The Score*.

**Kaplans:** Yes.

**MS:** He was a great interviewer.

**Kaplans:** He seems smart.

**MS:** He had really done homework.

**Kaplans:** He understood *The First Wives Club*...

**MS:** Yes...

**Kaplans:** ...and gave you the chills.

**MS:** Maybe the air conditioning was just on too high in my studio.

**Kaplans:** No. Will you do *Trey Parker’s* next movie?

**MS:** Who ever knows...

**MS:** Will he ever DO another movie?

**MS:** The MPAA is out for blood.

**Kaplans:** Do you think any studio would buy a teen comedy about a giant killer penis?

**Kaplans:** Is the world ready?

**MS:** No.

**Kaplans:** Shit.

**MS:** You’ll have to make it with a video camera and put it on the Web.

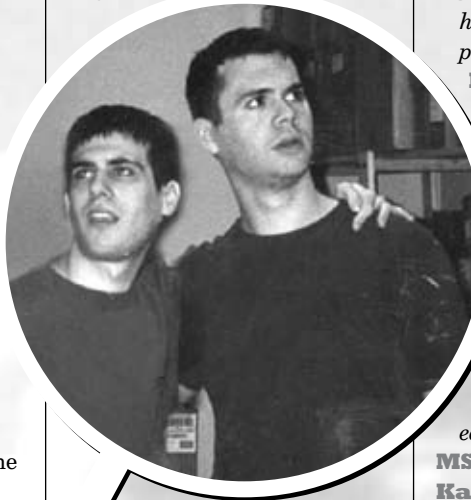
**Kaplans:** How about a spoof of *Jaws* called *Jews* with a *Jaws* version of the *Schindler’s List* theme.

**MS:** Sounds great.

**Kaplans:** The penis would cost too much.

**Kaplans:** We have a lot of good ideas no one likes. Like *Black to the Future*, about a black kid who is angry cabs won’t stop for him so he goes back in time to change black history.

**MS:**



Sounds great.

**Kaplans:** Jeff Bond says we will get “lynched” if our movies get made.

**MS:** So?

**Kaplans:** I know. As long as we make money.

**MS:** Well, I should go, I actually have to read a script now...

**Kaplans:** Did you know Alan Silvestri is a pilot?

**MS:** I have to read a script for a meeting tomorrow, but I fall asleep when I read scripts, especially on a plane.

**MS:** So I am fucked.

**MS:** But I must try.

**Kaplans:** Read the script.

**MS:** It probably won’t be as great as *Black to the Future*.

**Kaplans:** *Black to the Future* is clever.

**MS:** Maybe you should get jobs at *MAD Magazine*.

**Kaplans:** We’re going to send you a script and you can put it in that box, “things to look at” that dates back to 1984.

**MS:** Great.

**Kaplans:** Okay. Read the script you need to read. And IM us again someday.

**MS:** OK.

**Kaplans:** We are lonely and have no friends except for that pig Lukas Kendall.

**MS:** Hey, is your father still dead?

**MS:** If so, my condolences yet again.

**Kaplans:** You are a genius.

**Kaplans:** Thank you.

**MS:** I find that dead friends seem to never change.

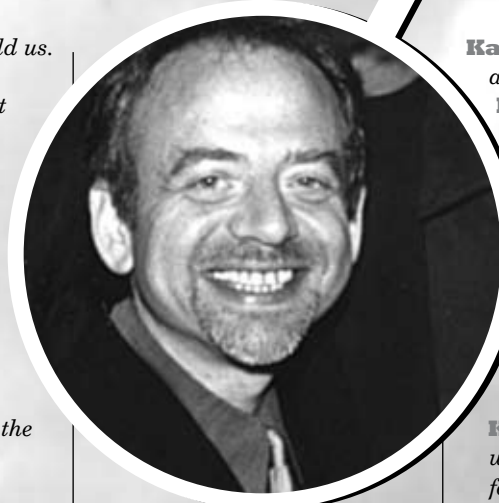
**Kaplans:** I don’t know how you can ever be offended by anything we say.

**MS:** I never am.

**Kaplans:** Do you believe our father is dead?



# with Marc Shaiman



**Kaplans:** He is.  
**MS:** Of course I do...and knowing you two, I can't blame him!  
**MS:** But seriously.  
**MS:** I kid the bereaved.  
**Kaplans:** He used to say that the theme from *A Few Good Men* is inspired by Corigliano's *Altered States*, and we'd say, "That's ridiculous!" but he'd say, "I'm telling you, it is!"  
**MS:** Well, whip out a Ouija Board and tell him he's wrong.  
**Kaplans:** You told us years ago that he was wrong.  
**MS:** But that was a fantastic score...*Altered States* blew my mind when it came out.  
**Kaplans:** Do you like Elliot Goldenthal then?  
**Kaplans:** Elliot Goldenthal likes beer.  
**MS:** DEF-inately a movie best appreciated in a big ol' theater.  
**Kaplans:** Jon Burlingame bought him beer once.  
**MS:** No one ever buys ME a beer...of course, I don't drink, but still...  
**Kaplans:** Don't worry, we like *Altered States*.  
**Kaplans:** We had a million *South Park* questions ready for you and can't remember any now.  
**MS:** Good.  
**Kaplans:** No. We demand answers.  
**MS:** Well, questions must come first.  
**Kaplans:** We're thinking.  
**Kaplans:** Did you write "Off to the movies we will go, where we learn everything that we know"?  
**MS:** Yes, as a matter of fact.  
**Kaplans:** Do you know how we know that?  
**MS:** No.

**Kaplans:** You already told us.  
**MS:** I thought so.  
**Kaplans:** In what format did Trey give you the music to work with?  
**MS:** He'd play and sing whatever he had written onto a tape.  
**MS:** His computer also prints out music, but not very well.  
**Kaplans:** Would *South Park* be as good a movie if Adam Berry had done the score?  
**MS:** Just a little different.  
**MS:** He does a great job.  
**Kaplans:** Did Matt Stone help in any discernable way?  
**MS:** Yes, of course.  
**Kaplans:** Didn't Adam Berry quit the show after he didn't get the movie?  
**MS:** Did he??  
**Kaplans:** We're pretty sure.  
**MS:** Is someone else doing it now??  
**Kaplans:** Yes. [Adam Berry is still credited as the composer of *South Park* as of this issue.]  
**MS:** Whoa!!  
**Kaplans:** Wouldn't you have quit?  
**MS:** Probably, yes.  
**MS:** Trey could do it all if there was time.  
**Kaplans:** We're upset about Mary Bergman. Did you work with her a lot?  
**MS:** Sure.  
**Kaplans:** Did Mary Bergman ever carry a shotgun to the scoring stage?  
**MS:** Well, she was never AT the scoring stage.  
**Kaplans:** What a tragedy. The new voices aren't as good.  
**Kaplans:** But this last week was brilliant. It was about NAMBLA.  
**MS:** Brilliant!!!  
**MS:** I must get tapes!!!

**Kaplans:** You would have laughed, it was funny.  
**Kaplans:** Who are you sitting next to?  
**MS:** Some timid Oriental lady..  
**MS:** I had to help her use the phone.  
**Kaplans:** Sing "Uncle Fucka" to her.  
**MS:** She is asleep.  
**Kaplans:** Wake her up and sing "Kyle's Mom Is a Bitch" in Chinese.  
**MS:** She seems very peaceful.  
**MS:** Maybe she's dead.  
**MS:** Anyone you'd like her to say "hi" to?  
**Kaplans:** Oh my god...  
**Kaplans:** You monster.  
**MS:** Oh please, you two are cracking up, I'm sure.  
**Kaplans:** We are.  
**Kaplans:** One of us is.  
**Kaplans:** The other one is urinating on the soundtrack album to North.  
**MS:** That's what it's there for!  
**Kaplans:** What is your least favorite score you've ever done?  
**Kaplans:** Is it *Speechless*?  
**MS:** Well, you should really just SAVE this IM and sell it to FSM.  
**Kaplans:** With your permission we would.

**Kaplans:** Not that they could afford it.  
**Kaplans:** We make 500 bucks a week between us.  
**MS:** "Checking in at the mile high club with Marc Shaiman."  
**Kaplans:** Okay, say something generic about an upcoming project.  
**MS:** OK....Working with \_\_\_\_\_ on \_\_\_\_\_ was a great experience.  
**Kaplans:** Did you vomit when they screened *The Kid* for you?  
**MS:** Of course not.  
**MS:** I did want to vomit that day you guys visited my studio though.  
**Kaplans:** Why? We're good-looking Jews.  
**Kaplans:** Do you think Jerry dropped the movie because he didn't like it?  
**MS:** I believe Jerry leaving was a mutual decision.  
**Kaplans:** Jerry needed more time to score Kevin Bacon's naked penis in *Hollow Man*.  
**MS:** Does an invisible penis require a minor or major motif?  
**Kaplans:** It requires quintal harmonies.  
**MS:** Speaking of invisible penises, how's your love life?  
**Kaplans:** We have no love life. We're going to fuck each other soon if things don't shape up.  
**MS:** Speaking of vomiting...  
**MS:** Good thing I have a barf bag close by.  
**Kaplans:** Do you remember what we look like?  
**MS:** Only generically.  
**Kaplans:** We look like Tom Hanks and Tom Cruise.  
**MS:** From what angle?  
**Kaplans:** In front of and next to.  
**MS:** Well, I seem to remember two gangly nerds.



**Kaplans:** No!

**MS:** Perhaps I am mistaking you two for Lukas Kendall and Jeff Bond.

**Kaplans:** Yes. Jeff Bond is a gangly nerd.

**Kaplans:** You are definitely mistaking them for us.

**Kaplans:** Do you like Lukas Kendall still or have you stopped reading FSM like Chris Young?

**MS:** I don't buy it anymore, no...

**Kaplans:** We are very hand-some.

**MS:** I read it online once in a blue moon.

**MS:** But since their search doesn't work anymore, I don't bother.

**MS:** 'Cause now I can't search for that one mention a year.

**Kaplans:** Doesn't Lukas send it to you for free?

**Kaplans:** You are mentioned. We reviewed South Park...

**Kaplans:** ...and they had a picture of you at the Oscars.

**MS:** Sweet!

**MS:** I did see that.

**Kaplans:** And we did the Christmas album.

**MS:** Well, you'll have to email me those reviews.

**Kaplans:** See, you are mentioned a lot.

**Kaplans:** More than Alan Silvestri.

**MS:** You two are my only FSM fans.

**Kaplans:** That is not true. One schmuck didn't like In and Out and you think everyone hates you.

**Kaplans:** That one schmuck was Jeff Bond by the way.

**MS:** Yes, I remember.

**MS:** I believe the phrase "bottom of the barrel" was used.

**Kaplans:** Not by Jeff Bond. He'd never say that.

**MS:** Someone did.

**Kaplans:** Which part of the barrel did you get In and Out from?

**MS:** Well, it was low, but not quite the bottom.

**Kaplans:** It was probably some idiot reader writing in to the Mail Bag.

**MS:** No, it was a review.

**Kaplans:** Of In and Out?

**MS:** Maybe it was a "Worst of" column.

**Kaplans:** Yes, that's true.

**MS:** What's true??

**Kaplans:** That it was in the "Worst of" column.

**Kaplans:** That penis-hat Andy Dursin put it in his "Worst of" and Jeff put it in his too...that's why you were upset.

**Kaplans:** Lisa Schwartzbaum from Entertainment Weekly mentions you in her reviews a lot. She must like you.

**Kaplans:** Even when she knocks you, she compliments you and calls you "versatile."

**MS:** Bless her.

**Kaplans:** Can we have the residuals you get for when the Castle Rock theme plays on TV?

**MS:** What are you two doing in honor of Gay Pride Weekend?

**Kaplans:** We are not gay.

**Kaplans:** We are waiting for Howard Stern to cover it.

**MS:** Ouch.

**Kaplans:** What? You love

Howard.

**MS:** They only ever show old leather queens and bizarre drag queens.

**MS:** That's like showing a trailer park to the world once a year and saying "This is America."

**Kaplans:** They have ugly men trying to win anal sex with a porn star with "Butt Billionaire."

**MS:** Who is "they?" Howard Stern?

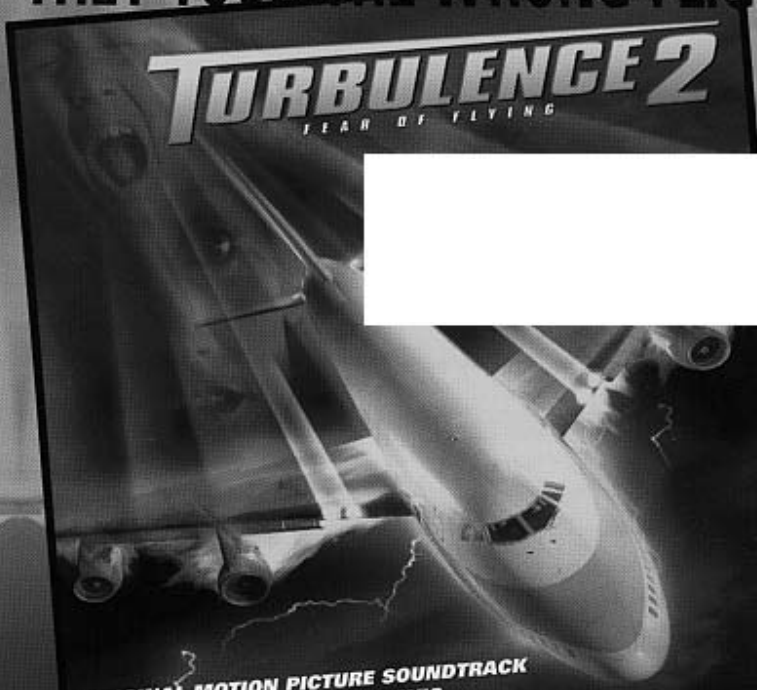
**Kaplans:** Yeah. And yesterday, some guy came in with his invention: "scratch and sniff panties." You scratch the panties and it covers the bad smell from the woman's private area.

**Kaplans:** We saw Billy Crystal get extremely pissed at Stuttering John on Howard Stern.

(Marc Shaiman gets booted offline at this moment. He tries to sign on again but gets thrown off immediately and gives up.)

**FSM**

# THEY TOOK THE WRONG FLIGHT TO CURE THEIR PHOBIA




## TURBULENCE 2

FEAR OF FLYING

SHEFFER  
JENNIFER BEALS  
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**Music Composed by Don Davis**



ORIGINAL MOTION PICTURE SOUNDTRACK  
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**J**effrey Fayman's Immediate Music is one of the premier music production companies for motion picture advertising in Los Angeles, having scored and licensed music for over 1,500 diverse trailers, including recent campaigns for *Hollow Man*, *The Perfect Storm*, *The Patriot* and *What Lies Beneath*. Fayman's past collaboration with Robert Fripp (of King Crimson) within the framework of the band 10 Seconds led to his recent work with the master guitarist on their new CD, *A Temple in the Clouds*.

**FSM:** So, Jeffrey, what is your background in writing and performing music?

**JF:** My background started with drums, playing in very progressive rock bands that pretty much never left the living room or the rehearsal halls but practiced about 14 hours a day. I went to school and studied a lot of percussion, but then after a while I decided that I wasn't really happy with the music that was out there [in the late '70s], so I started teaching myself synthesizer and keyboards. But I've always been very oriented toward film music. Even before bands, I always had a visual connection and a context with music.

**FSM:** So you're saying that you had an interest in film music from a very early age?

**JF:** Yeah. Way before [the bands]. In fact, a lot of the progressive bands to me had a very cinematic, almost cinematic style—King Crimson, Emerson Lake & Palmer, I thought those bands were doing things that were very elevated in terms of a hybrid between modern 20th-century music, film score and classical music.

**FSM:** How did you get involved in music for film trailers?

**JF:** In the early '80s, I continued to write my own music, which was basically just for myself. I had a friend who was working in film advertising at the time, and I didn't even really know that there was a business like that. He asked if I wanted to do a film trailer and I said, "Why not?" I had no idea what it entailed, but it was fun. It was very, very low budget. I think it was called *Mutant Hunt*.

**FSM:** *Mutant Hunt*, that's great!

**JF:** I enjoyed watching images, trying to make music work rhythmically and sequentially with the action.

**FSM:** And from there?

**JF:** From there, I didn't do anything like that for a long time. I was continuing just to

# Jeffrey Fayman talks about writing music for coming attractions

INTERVIEW BY  
TIMOTHY ANDREW EDWARDS



work on my own music. Eventually, at some point, I decided to seriously pursue working in that area of film marketing. It was, to me, a direct way of expressing the cinematic form—yet, at the same time, nobody was going to hire me as a film composer without any credits and you couldn't get credits unless you had already done a film. It seemed like a possible way of establishing that. During that time, I was also writing [non-film] music. That's how 10 Seconds came into existence. We had sent a demo to Robert Fripp and he responded really positively, to the point of flying out to L.A. to play on our demos. I eventu-

ally left the project. The CD that got released was the effort of the co-producer, Bill Forth. I didn't have really any more to do with the project so I can't really hold a lot of credit or responsibility for the final form.

**FSM:** Is that an area of music that you still wish to pursue or...?

**JF:** I plan to continue to write "songs" because that's the style that I really respond to and I really feel like I can employ the cinematic techniques and all the other forms that I worked on in a song format.

## First Impulses

**FSM:** What attracted you to film music? And from what age? Are we talking about a very, very young age?

**JF:** Oh yeah, very early age. I specifically was very aware of people like Bernard Herrmann that when I would go see a fantasy movie, *Jason and the Argonauts*, there was something that went off the screen for me that had nothing to do with the visual impact. I knew it was the music. I remember watching shows like *One Step Beyond* and *The Twilight Zone* and [them] being really, really atmospherically charged by the music. That stayed with me. I think I always formed a visual sort of impression and a context when I would hear music. It would just stimulate images. That's a real power in music. It can instantly convey emotion, instantly convey images; it's a very universal form. Everybody's impressions may differ. Some composers feel that it's worthless to give a programmatic reading as to what a piece is supposed to connote—but I think, for me, music is a combination of emotion and visual. At least that was my connection.

**FSM:** You recently recorded an album with Robert Fripp, *A Temple in the Clouds*. From the very first few opening seconds, I found it to be very immersive. Immediately, there was imagery from that music.

**JF:** I was very fortunate that Robert had recorded a lot of soundscapes at my studio—and just offered that I could use them—this was also within the context of 10 Seconds. But I never did anything with them except listen to them. His soundscapes have always had a strong visual and emotional context for me. Even in the early '70s, Fripp & Eno was one of the first albums I remember listening to in a dark room with candles.

**FSM:** My first listen to Fripp & Eno's *Evening Star* was during a Boston winter. I remember living on the second floor and listening to it while watching it snow outside my window. Just beauti-

# Immediate Impact

FILM SCORE MONTHLY 29 AUGUST 2000



ful. Robert's music has definitely inspired us. What about film composers? Any influences?

**JF:** Bernard Herrmann. Then when I really started focusing on film music, it was people like Jerry Goldsmith and John Barry. I also mainly listened to classical composers. I found a lot to draw from in terms of satisfying my visual tastes and sensibilities in classical music. People like Bartók, Stravinsky...

**FSM:** Bartók's incredible.

**JF:** Yeah. But this brings us to the practical area of film composing. It is so difficult for so many reasons because of the limitations in which you're working. Not only in a visual context, but you're working under incredible deadlines, incredible stress and demands from so many different people. The fact that within those frightful parameters people have been able to produce such wonderful music...

**FSM:** Right.

**JF:** And for the most part a lot of soundtracks sustain outside of having to watch the film. The fact that composers have to work so quickly, have to work on such a high level of expectation over and over again—I respect any composer who does that. I don't care who they are, what they're doing. I think that it's an admirable profession, and most people have no clue how difficult it is. Even the so-called "big names" in Hollywood have a tremendous pressure to fulfill deadlines just as anyone would. They have the same responsibility that, you know, a lot of other composers might have to fulfill working with a temp track, whereas these [name] composers probably—and I can't say for sure—might have to follow a temp track that's drawn from their own music. It has become an obvious way for the director to indicate, from the composer's previous work, what they [the director] would like.

## Getting an Impression

**FSM:** There's an expectation, from everyone involved, in getting something extraordinary from a composer because of the composer's name and reputation for great work.

**JF:** Absolutely! And they are probably caught in a catch-22 situation where they have been creative so much of their career, and maybe the most freeing, inspired work they've done continues to come back to them as temp tracks. Which means that they have to re-create territory that they've already been through. But most of these composers are so talented they are able to pull it off, and they are able to bring something fresh, utilizing the ideas. Sometimes it's obviously a re-creation of, maybe, a director or producer's desire to have something really similar to what they [the composer] have done with another project. And, again, the technical aspects that go into having to do that—having to put yourself so far inside the film, and to be able to come up with something inspired that benefits

So many composers have what I call a signature sound. Audiences may not know who he is, but they hear a certain style. If I saw an epic movie, I would pray that Miklós Rózsa or Alfred Newman did the music. That meant musically I'm in good hands. I knew that if the movie wasn't going to be completely saved by the music, it could certainly be helped.

the film—is an admirable job. So many composers have what I would call a signature sound. Even my parents who are, I would say, not super-sophisticated about film music, can start recognizing, "Oh, that music sounds like the same guy who did *American Beauty*." They may not know who he is, but they hear a certain style. They hear a signature to it and for me that is something that I would seek out. If I saw an epic movie, I was just praying that Miklós Rózsa or Alfred Newman did the music. That was because, for me, I would go to a movie and say, "Okay, musically I'm in good hands." People used to joke that I would go to movies only to hear the scores. I knew that the movie wasn't going to be completely saved by the music, but if the movie wasn't up to my expectations, it could certainly be helped. And that's a crucial aspect in film music, whether you're trying to drive a film or drive a film advertising campaign, you're going to have to get something across to the viewer that moves them. That's your job.

## Breaking In

**FSM:** So you had a taste of the film trailer world with *Mutant Hunt*. What led you to form a company specifically for film music advertising? Was it that you wanted to get some credits or...?

**JF:** First of all, I saw that it was really fun to work trying to put music against a picture from the perspective that I had so far. [With *Mutant Hunt*] I was given much more creative leeway because they didn't care, as long as it worked within the film. They weren't supplying temp tracks back then. Even through the '80s I had done quite a few trailers where they never supplied a temp track.

**FSM:** Did you ever request a temp track?

**JF:** No. I was too naïve. I thought they were giving it to me because they assumed that I would come up with something cre-

ative. At that point, I met my partner, Yoav Goren. We decided to put out a demo together of film music because I knew the incredible amount of work that would be involved to really get heavily involved in film advertising. Our styles complemented each other, as well. We worked really fast together, which was a big key at the time. He's probably the most prolific and versatile composer I've ever met—and he's a good guy. We tried putting out some demo tapes, and from that it took quite awhile because of people's resistance to new music. Wanting to take a chance with new composers in film marketing is probably almost as difficult, in a certain way, as getting a film.

**FSM:** Because it's going to be the first thing that people see and hear of a film—the first impression.

**JF:** There's too much riding upon it. It's a big industry. You are supporting a very expensive film campaign. You're not going to do something that will entirely make or break a movie, but the first week or two can be propelled by the advertising campaign itself.

**FSM:** I would think that it's crucial.

**JF:** Yeah. After that word-of-mouth and reviews can start setting in, but I think people are inspired within the TV campaigns and the trailer campaigns. They make up their minds at that point: "Do I have any interest in seeing this movie?"

**FSM:** When did you and Yoav actually start *Immediate Music*?

**JF:** This was 1992, and I would say it took a solid couple years before we were really sustaining ourselves by composing music for film advertising. Fortunately, it has increased much more steadily.

**FSM:** What was your first "big" trailer campaign for *Immediate Music*? How did it come about and how did you feel?

**JF:** It's ironic that you would ask that. The first actual campaign that we did was probably the most difficult we've ever done. It was *Carlito's Way*. We'd done some work for a trailer company where we advertised, I think the Academy Awards, [and] we did a spot for an in-theater trailer. In the trailer industry, people move around a lot, they stay within the trailer industry but somebody that we had previously worked with moved on to another trailer house and recommended us to try some music for the *Carlito's Way* campaign.

We did and it was many, many all-nighters of just trying to get the demo to them done with synth that they would sign-off on. It was maybe almost a week of work, I mean, literally all-nighters, several days in a row because their deadlines were so incredible. Once they finally approved the demo, they said, "Great, now let's do it with orchestra—and we need it in like two days." We had never organized an orchestral session, we just...

**FSM:** Of course you said "No problem!"



**JF:** Of course. Yeah, we answered "No problem!" We were somehow able to pull together an orchestral session. Not having had the experience before, we went to a recording facility which shall remain nameless that ended up getting a sound like from the inside of a milk carton—and there was nothing we could do to change it.

**FSM:** *Here you were with your first major campaign. You must have been devastated.*

**JF:** Yeah, at a certain point you can only go so far. You realize that there are elements that somehow eventually just get out of your control, whether it's the creative control, whether it's production control, whatever it is. You have to accept that you are the hands that facilitate someone else's ideas and vision but at some point you have to let go of it and allow it to take its own path. We didn't work again for three years. [both laugh] It was quite a learning experience, but I would say overall we both realized at that point, "My God, if every one of these campaigns is going to go like this—we're not going to survive." Fortunately, for whatever reason, that was for sure the most difficult job we've ever had to do.

**FSM:** *Trial by fire.*

**JF:** Exactly.

## Technical Challenges

**FSM:** *What would you say are some of the creative and technical challenges for scoring trailers now?*

**JF:** The biggest difficulty in scoring trailers is overcoming the supplied temp track. They [producers] have lived with this piece of music, and this project, for god knows how many weeks before you finally get it. They know every nuance musically as well as [the] visual effect to the fraction of a frame, which you as the composer are just coming in on. Therefore, if for some reason, you omit a little cymbal tick when the guy lights the cigarette that you didn't even realize was there or [you thought] that it didn't really matter—you're not going to work so much for them.

You're going to have to really evaluate, dissect and fine-tune every frame of what you are trying to score. Ultimately, you have to please a committee and it's probably very similar in film, although, I would have no idea. First, getting the approval of the people who work with the trailer company who then get the approval of the directors and the producers, or the advertising people in the film marketing areas. It's a long difficult process, which can involve a lot of revisions, and a lot of choices that may not be in your mind the most musical choice, but for them it works. To me what matters eventually is that it serves them for what they want to achieve.

**FSM:** *Right. I went through a similar process working on a television theme.*

**JF:** Did they give you a temp track?

**FSM:** *It was based on an existing piece of music. It was demoed about four times before they signed off on it. I do think I was fortunate though because their input was actually very valuable. What else do you find challenging?*

**JF:** I wanted to add something which I think is an important element. These days—with most composers having to work in a MIDI situation with synthesizers and through their computer and samplers to create a huge, orchestral style sound or an industrial sound or whatever the chameleon-like choices of music you've got to fulfill that week—you are really composing on a day-by-day basis, where one day you are working on a huge, epically lush-sounding piece, and the next day you're doing this driving, alternative, industrial piece.

A lot of people assume that when you work with synthesizers and computers there's some sort of digital magic where you just type in "Okay, industrial piece," and the computer spits it out and you collect a lot of money. In a lot of ways, and I'll probably get some slack [sic] on this, but creating music through MIDI is more challenging and more difficult to make acceptable in the film market than working with an orchestra. Because, from my experience, if you have a very good orchestrator, a very good orchestra and a good recording situation, you're gonna cut down the chances of there being problems. When you're working with sequencers and having to go in and fine-tune the velocity settings of one little percussion element, that's annoying—it's really microsurgery that a lot of people take for granted.

I admire people that are able to do it with synthesizers as much as anybody that's able to do it with orchestra. You work just as hard. You're on your back with candlelight painting the Sistine Chapel no matter how you're doing it. It's just the same kind of superhuman task.

**FSM:** *Agreed. The level of detail, and the attention to detail, can be intense. I can spend hours just to get something exactly where I want it...*

**JF:** Yeah, yeah...

**FSM:** *...and I often hear, "Wow, it sounds great! Is that real or synth?" If I say "synth," the response almost always indirectly comes from a place of, "Well, then it's not real...." It's almost like you're not a "real" composer or something along those lines.*

**JF:** Right, right.

**FSM:** *Just this past week you and I had the wonderful opportunity to watch Jerry Goldsmith conduct a rehearsal. And interestingly enough, he mentioned that he, on occasion, uses MIDI.*

**JF:** Right. I think somebody like Jerry Goldsmith is unafraid to be experimental, he's unafraid to try to access those recesses inside of him that might not be completely sustained or fulfilled through just an orchestra itself—I think because he's creative enough and brave enough that he's willing to take the chances.



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And he probably gets lots of knocks from people saying, "Gee, that would have been a great score if he didn't put that synthesizer thing in," or whatever. He followed through with what he believed in. And that's actually his prerogative.

**FSM:** Would you agree that anything is appropriate as long as it serves the music?

**JF:** As long as it serves the film.

**FSM:** Right, right.

**JF:** There is that confusion, especially in certain film areas, where outside of the context of the film you're gonna have some annoying, screechy sound that, to the listener on a CD or LP, is an irritant, but in the film, it scares the hell out of you. It can't be removed from that context. You can certainly evaluate on a musical level and maybe say, "I don't like that film score because..." for whatever reasons, but you can't devalue it and separate it by saying it doesn't work unless you watch it in the context of the film.

**FSM:** You just made a very important distinction here. The music is, first and foremost, there to serve the film.

**JF:** Yeah, that's the given. But the line gets murky when people are disappointed when they get a film score. Or sometimes they hear something even out of the context of taking it away after they have seen the film, and it doesn't do the same thing, or there are parts of it they don't approve of. But people just don't know what the composer had to go through to get that music on to that film and against that film—it's an incredible marathon that the composer has had to run. It's not an easy run.

## Pre-production Music

**FSM:** How did you and your partner in Immediate Music decide to offer pre-recorded music for trailer campaigns?

**JF:** Well, from our "trial by fire," we learned to work very quickly and to get a huge, cinematic-style sound from our equipment and mixing with orchestras. We decided that instead of continuing to slowly kill ourselves by working all-nighters to produce something impossible for the next morning, we would pre-produce high-production-value music. We realized there are certain patterns to the way film marketing works and the kinds of film music needed by working with lots of editors and producers. By taking our time and taking many days to create one really solid piece of music that could eventually become a solid piece of action music or a piece of epic music, that enabled us to start licensing our music, which in a way makes more sense—the editors and producers can draw a piece of music first, know that it's licensable, and there are no surprises at the end of the day.

Whereas, when people supply composers with a piece of temp score, what they would get back the next day was going to be a com-

The biggest difficulty in scoring trailers is overcoming the temp track. Producers have lived with this piece of music for many weeks before you finally get it. They know every nuance to the fraction of a frame. If you omit a little cymbal tick you didn't even realize was there or—thought didn't really matter—you're not going to work so much for them.

plete surprise. Because the composers, unless they are foolish, they're not going to do an exact re-creation of what they've been given, and therefore there is room for variables and it's those variables that can become difficult obstacles to have to overcome as a composer. By supplying them with music that they know what it's going to sound like and the client knows what it's going to sound like, they can start putting it against picture, and everybody, at the end of the day, is going to be clear on what they're getting. That has been a big help to us and maybe even the trailer industry. A lot of our work that gets predominantly used is work [made] from pure inspiration and luxury of taking our time to really define it clearly, [where] we just sat down and said, "Wow, this would be a really exciting piece of action music."

**FSM:** Ultimately, you're making their job easier because they have the pressure of doing, and being responsible for, the entire campaign plus the added pressure of hiring a composer and not knowing what they are going to get.

**JF:** Exactly. Composers are the last link in the stress chain. Everything is pretty much in the can. Possibly there will be some changes, but for the most part, all the stress that has gone throughout either an advertising campaign or a film campaign invariably ends up on the composer. And the things that you can do to alleviate any areas of concern, are only going to make what you do more attractive and more comfortable for whomever you're working with. There's a lot riding on it. It really is true. There's a lot of money. There are a lot of careers that could be jeopardized. You have to be conscious of that. You want to do your best to make everyone look good.

**FSM:** Do you ever get calls from studios or

advertising agencies requesting, for example, very specific music where you have to compose something new?

**JF:** Oh sure. We do original scoring.

**FSM:** I noticed on your new website the title bar says, "The production music library with impact is Immediate Music." Does this mean that the majority of music Immediate Music does is of the hard-hitting action variety, or does "impact" simply imply that your music is effective, that it will, indeed, have an impact?

**JF:** When you hold up a piece of music that doesn't work with a campaign or against film, and then you put music against it that does work, to me that is impact. A lot of people may look at the bottom line and go, "This music is \$300 and this music is \$3,000, we're going to go with the \$300 piece of music because music is music." If they've seen the \$3,000 piece of music against their campaign and suddenly they put up the \$300 piece of music and everybody is cringing because it's the same piece of film, yet nothing's working—that, to me, is what I mean by impact.

At IM, we're pretty much known for doing a lot of that "annoying percussive crap," as I think even Lukas Kendall called it, that you hear in most film trailers and TV campaigns for film. In a way, you have to understand that you are given a very short burst of a time frame to get people excited about a film. Therefore you don't have the luxury of developing long, sustaining themes for the most part. You can more so, maybe in a trailer, drive the back half with a big theme, and that has impact also. Impact means that it somehow elevates and makes whatever the music is supporting look as big as they would want it to look, as important and as marketable.

**FSM:** How do you and your partner decide what or how much goes on to your CDs? You mentioned earlier about brainstorming. Do you ever consider trends?

**JF:** We listen to other trailers or TV spots or film scores and think, "Okay, it seems like techno is really big now. What could we do in our area that could do the same sort of thing?" Our main concern is to make everything sound cinematic. I don't care if it's a piece of techno music, rock 'n' roll or whatever it is. There's an X-factor that to me feels inside like, "Yeah, that's cinematic." The difficulty comes in trying to translate that, at times, to other composers and explaining to them why their piece of rock 'n' roll to me doesn't sound "cinematic" and why another piece does.

**FSM:** I know exactly what you mean. When I sit in a theater and the music comes up, it is immediately "cinematic." It doesn't exist outside. It's from a different place.

**JF:** In a similar vein, they are different areas and different avenues, but to me, there is a difference in a cinematic sound and a television sound [as well]. I don't even know how to define it other than what to me sounds cin-

ematic and what sounds more like television. Now, that's just my sensibilities and I'm not a technical person—generally, I'm a technical idiot. I think that instinctually if it affects me that way, instinctually it must affect other people. Therefore I have to use my instincts as my strongest guide in [deciding], "What do we put on our CDs and what don't we put on our CDs?" We try to clarify to editors and producers that if we say, "This is a piece of rock 'n' roll," we assume that this piece will work in a cinematic and motion picture sense. Not just, it's going to be a "library-esque" piece of rock 'n' roll.

**FSM:** Right. And that comes back to the "impact" that we talked about earlier.

**JF:** Yeah. We just completed an all-orchestral CD, which is the first time we went on our own to do an entire CD with just orchestra. That alone was wonderful because there was no direction other than our instincts. We did 30 pieces of music. For the most part, the majority is mine and Yoav's music and we have a few other composers who are great that we work with and they did some music. There was no desire to do anything other than what really inspired us. All of those factors were an unknown. We didn't know exactly what the orchestra was going to sound like, what the place was going to sound like, the engineering, the orchestrations, the conducting—and it turned out phenomenal! Thanks [in] large part to our orchestrator/ conductor/composer/ friend Larry Groupé. Maybe we'll license the pieces, maybe we won't. I feel they're really strong and I'm proud that we were able to take it that far on our own.

## Bigger Challenges

**FSM:** Do you have a desire to score a film?

**JF:** Only one film.

**FSM:** And it's already been made?

**JF:** No, it hasn't been made yet...and it's a secret. It's a movie that I want to do for very personal reasons. It's probably one of the only movies that I'd be willing essentially to work myself to death in order to get the job done. I'm very satisfied to be able to do film advertising where every week—every day, I can work on a different style. We have so much creative control in our lives as to what we do, and that's a rare luxury that's hard to give up. Unless it was truly a film that really inspired me, which I would more or less do for free. The money part doesn't really enter in. But to do some film I don't like or wouldn't feel comfortable doing just to get name recognition—I just don't have the interest.

**FSM:** Doing trailers is attractive because you're working in cinematic, musical bursts.

**JF:** Exactly! You're essentially encapsulating the best parts of the film score because you're composing themes that sound like a film's main title theme or you're stating the

most driving part of the action part of the movie, the most romantic part of a romantic movie etcetera, all within a short musical burst. I think other composers, maybe their dream is to do film, which I completely understand and I admire beyond all words. I don't really know if I have it in me to be able to sustain that incredible pace and do an entire film. Maybe that will come about, maybe it won't. I know that anybody that is able to get through that process—they have my complete respect. And those who are able to excel time and time again and come up with something creative and fresh—it's truly admirable. Personally, I currently want to put my energies, direction and focus on other diverse musical areas like [the upcoming] Fayman & Fripp. That was something that was done for simply the love of doing it. Whatever it does, it'll have a life of its own; it's out there and available, and I am very pleased with that.

**FSM:** You participate in a drum circle here on the beach. Do you do things like this, as well as Fayman & Fripp as a way to "degauss," not necessarily from the creative end of doing trailers, but from the day-to-day business end of it?

**JF:** I play drums in a drum circle because I love percussion and I love seeing the direct effect that it has on people who just appreciate it. It gives me something. It's a direct transference that's instant. It's a way of me giving

back something wonderful that's been given to me. I enjoy that about any aspect of music that I would do whether it's cinematic music, New Age music or however it's termed. I think the important issue is to be able to give some part of yourself and express it. Give it back, share it. I think what is most important is not to lose sight of why you want to do music.

**FSM:** Do you have any advice for aspiring composers and musicians?

**JF:** My advice is don't play music because you think there's going to be some financial carrot at the end of the day—because there may not be. You have to do it because you're passionate about doing it. I worked lots of other jobs outside of music in order to go home at night and just play music. I also didn't want to risk doing anything that might shut down or numb my desire to create. So, I preferred to do other work that was totally unrelated to music. That was my method. And in a way, that bought my freedom to be able to compose anything I wanted from the heart—without restrictions. That is what I would advise people to do, because if you don't really love what you do or believe in the reason why you're doing it, you might as well be doing something else that could be in the long run much more rewarding.

**FSM**

Visit Jeffrey Fayman's website at [www.immediatemusic.com](http://www.immediatemusic.com).



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## Hollow Man ★★★★★

JERRY GOLDSMITH

Varèse Sarabande 302 066 171 2

13 tracks - 51:29

**H**ollow Man's main title theme is an ethereal *Basic Instinct*/*Total Recall* hybrid—it could have been written by the Jerry Goldsmith of 1993. Goldsmith's take on invisibility is strikingly similar to his take on murderous lust. In truth, this approach is well in keeping with Paul Verhoeven's storytelling tendencies, as *Hollow Man* is more about murderous *Basic Instinct*-like lust than about being invisible. Goldsmith's main theme has distant piano echoes commenting after each phrase, and breathy synth patches pulsing on the upbeats. The music is attractive but also unsettling—it may not be invisible, but at the least, it

skeletal version that first appears in a few subtle and short-lived spurts in "Broken Window." This evil variation of theme becomes an entity unto itself in the second half of the score.

"False Image" is the first real action track on the album, with *Planet of the Apes* piano, pizzicato and brass and percussion stingers. "Find Him" has a fantastic opening minute, beginning with the first complete statement of the evil theme, and then layering the good guy version over top (all 7/8). The 10-minute "Bloody Floor" has powerhouse stuff as well—if only it were divided into two or three tracks. The opening 30 seconds are phenomenal (with diabolical muted brass), but then there's an extended lull until the six-minute mark. From this point until 8:15, the music's as strong as just about anything Goldsmith has done in the past 12 years. The 6/8, 5/8 pattern comes heavily into play as the two versions of the theme play off one another in various stunning guises. Sections like this are so wonderful that they unfortunately expose a lot of the rest of the score as well below this level. Perhaps Goldsmith could only stand to write so much action music—things get bogged down in the final couple of tracks. The weird, electronic descending idea (from *Gremlins 2*) that first appears at 2:14 of "The Elevator" seems more like an effect for effect's sake. The action stuff is also mixed prominently in the film, except for the opening of "Bloody Floor," which is unnecessarily dialed down.

"Jerry Goldsmith is obviously grateful for his association with Paul Verhoeven. He used to write great music for the worst films imaginable, but nowadays it takes a great film or an important working relationship to get Jerry's blood pumping." I wrote that before I actually saw *Hollow Man*. I will now amend

the comment as follows:

"*Hollow Man* was so awful that, as a huge Verhoeven fan, I was crying by the end of the movie. This isn't a case of Jerry rising to the challenge, it's just another instance of Jerry's expert handiwork in scoring dogshit. The film is worth seeing if only for how the best parts of Goldsmith's score interact with the visuals." (Also notable: the first full-blooded version of the evil theme appropriately and entertainingly enters on the first shot where Kevin Bacon sees Elizabeth Shue with her new lover.)

*Hollow Man* has some of the most listenable underscore tracks on a Goldsmith album in ages—and they get better and better as you familiarize yourself with the themes. This disc is also a good representation of the score as a whole—there wasn't much else in the film that needed a home on the album. Don't play through this whole CD over and over... you'll get worn out in a hurry. The highlights, on the other hand, are exceptional.

—Jonathan Z. Kaplan

## What Lies Beneath ★★★★★ 1/2

ALAN SILVESTRI

Varèse Sarabande 302 066 172 2

9 tracks - 29:56

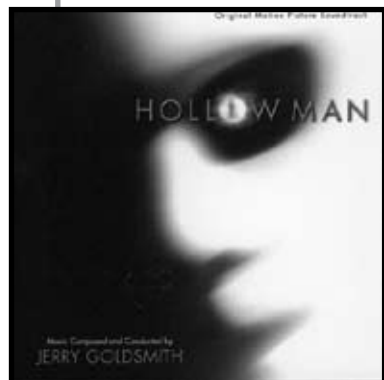
**A**lan Silvestri is back with Robert Zemeckis on *What Lies Beneath*, a film that's basically a two-hour french kiss to Hitchcock (with A-list stars). So, it makes sense that Silvestri's main influence here is Bernard Herrmann. The approach is a gimmick, but then again so's the movie, and it's all in good fun. Silvestri's suspense scoring has always owed something to Herrmann (*Shattered*, *Death Becomes Her*, *Judge Dredd*), so *What Lies Beneath* isn't as big a stretch from typical Silvestri as you might expect, using all his usual ominous progressions (two minor triads a major third apart). There's also a reflective

woodwind melody for Michelle Pfeiffer's character, along the lines of Silvestri's recent work on *Reindeer Games*.

This score is extremely subdued until the final act, so the album doesn't make for the most gripping listen. This is excusable because Silvestri and Zemeckis have done a brilliant job spotting the film, letting silence hang over scenes rather than having the score drone away in the background and suck the suspense out of the movie. Mark Snow, Chris Carter or whoever decides how to spot *The X-Files* should study this film. Maybe they'd realize that less music is not only better but scarier. When Silvestri does enter for the panic sequences, the music is jarring, with col legno strings and percussive synth effects mixed way up in the movie.

*What Lies Beneath* isn't a groundbreaking score but it is a mature one. Silvestri generates most of his material from his simple, five-note main theme, introduced in the main title. "Ouija Board" opens with classic foreboding Herrmann, but segues into some interesting dissonant canonic writing that's underused in the film. By the time Silvestri breaks out the blatant *Psycho* strings for "The Getaway," he's established enough of a Herrmann-esque backdrop that the *Psycho* nods aren't silly or condescending. There's a version of Silvestri's main title motive in the climactic tracks that is a bit awkward (if only because it hinges so strongly on a harmonic minor scale), as it lends an Egyptian flavor to whatever it touches. Had Harrison Ford been wearing a turban for the underwater climax, the music would have made more sense.

*What Lies Beneath* isn't on the same towering level as such Silvestri/Zemeckis classics as *Back to the Future* and *Roger Rabbit* (as a film or a score),



sounds "shadowy." This is a great thematic track—it flows seamlessly, like a concert work, and effectively builds and climaxes without overstaying its welcome.

"Isabelle Comes Back" opens with snippets of the other main *Hollow Man* theme—it's used to underscore many "preparing to experiment with invisibility" scenes, but it's also a heroic call-to-arms. It usually hinges on an alternating 6/8, 5/8 pattern, and emphasizes *Total Recall* electronics (not to mention fair doses of *Alien*, *Star Trek* and *Capricorn One*). The theme is also transformed and reduced into an evil,

but both are well done enough to be entertaining. This holds especially true in a season where audiences are so starved for something to see that they turned *Scary Movie* into a hit. Silvestri should also be commended for orchestrating this score all by himself (the first time he's worked without William Ross in nearly 10 years). Silvestri obviously takes his relationship with Zemeckis seriously, to the benefit of Silvestri fans all over the world. And don't forget: Zemeckis' prestigious *Castaway* arrives this December. If the film is any good, Silvestri should be up for his second Oscar nomination this spring. —A.K. Benjamin

### Autumn in New York ★★★ 1/2

GABRIEL YARED

Centropolis, Hollywood HR • 62280-2  
26 tracks • 58:40

**R**ichard Gere romances an ailing Winona Ryder in *Autumn in New York*, Joan Chen's second feature as a director. Chen was reportedly unhappy that MGM rejected her final cut of the film, which contained Ryder's nude scene. So now, aside from Gabriel Yared's pleasant score, the film is a complete waste of time. Yared's main theme, "Charlotte and Will," is an elegant, classical tune—very European. *Autumn in New York* does not take place in Europe, but that's not important. The theme is melancholy and therefore appropriate for the issues dealt with in the film (aging, dying young, cheating on Winona Ryder). Richard Gere's character is also rich, just like in *Pretty Woman*, and Yared's tasteful sound works just fine for upper-class Manhattan.

Yared gets impressive mileage out of his main theme simply by varying the orchestration. "Elegy for Charlotte" wanders into Morricone territory with a solo female vocal by Miriam Stockley. Solo, wordless female vocals are always a good idea in films like *Autumn in New York*, *Great Expectations* and *Guinevere*. It's fun to pretend that the young and tender Winona Ryder is singing (instead of Miriam Stockley). In the case of *Guinevere* you

don't have to pretend that Sarah Polley is singing, because she really is!

In the film, Yared's score is sabotaged every step of the way by the horrendous script, but on its own, the music is listenable enough. The light piano-cum-harp orchestration in tracks like "Opening Titles" even evoke John Williams' romantic scores for *Sabrina* and *Stanley and Iris*. Many other cuts feature a common Yared device: a simple woodwind reading of the main theme over a bed of strings. It's only when Yared adds a flamboyant sax counterline ("Apart") that the score feels insincere. Apart from that, this score only annoys on the level that it's asking the audience to take a terrible film seriously—but that's Yared's job, not his fault. And to his credit, the score lends dignity to two stale characters and is an enjoyable listen apart from the movie. The album also has four pop tunes from the film, but you don't really care about those, do you?

—A.K.B.

### The Last Run/Wild Rovers

★★★ 1/2

JERRY GOLDSMITH

Chapter III CHA 0135

22 tracks • 63:35

### Logan's Run/Coma ★★★ 1/2

JERRY GOLDSMITH

Chapter III CHA 0136

22 tracks • 78:03

**C**hapter III supplies two double-headers of hard-to-find Goldsmith titles in these reissues, with *The Last Run* (a European-flavored score for a crime thriller starring George C. Scott) making its first official appearance on CD. *The Last Run* score is an odd but enjoyable cross between Goldsmith's '60s spy style and Lalo Schiffrin's *Bullitt*, whose driving, jazzy rhythms it reproduces wholesale in several cues—I can only assume someone in the production felt that since there were car chases in this picture that it needed to sound like *Bullitt*, the acknowledged touchstone of all future car chase sequences. *The Last Run* also has a trademark, melancholy theme for strings and harpsichord and lively chase cues, with elements



of *Planet of the Apes* sneaking in to contemporary (at the time) rhythmic treatments in a style that mirrors *Escape From the Planet of the Apes*, released the same year. Also featured is a song version of Goldsmith's title music sung by Steve Lawrence (minus Eydie Gormé). Up until now, *Wild Rovers*, one of Goldsmith's most distinctive western scores, has only been available in a rare combo from Memoir, coupled with *The Great Train Robbery*. *Wild Rovers* was reissued on LP by MCA during the dying days of that format in the mid-'80s, and a bonus cue from the score was included—so far this has yet to show up on CD. *Wild Rovers* shows Goldsmith stretching himself with a score that's far removed from his more action-oriented western scores. The evocative use of mandolin and recorder may have been Goldsmith's response to the quirky, contemporary style that Burt Bacharach had made famous in *Butch Cassidy and the Sundance Kid*. But Goldsmith managed to both transcend his regular style (in cues like "Old Times") and create some of his most kinetic Aaron Copland-style writing for the film's opening music and a bronco-busting scene. There's also a raw energy to the album's two songs (sung by Goldsmith's daughter) that raises them a step above something like "The Piper Dreams."

*Coma* and *Logan's Run* were originally released separately by the defunct Bay Cities label, making those issues relatively collectible until now. *Logan's Run* is a masterpiece long overdue for some kind of expanded release, which unfortunately isn't found here. There's a minor change in the track title "Intensive Care," which is now called "The Key/Intensive Care"—no, there's no

unreleased music here; it's just a more accurate description of the piece, which combined music for a sequence in which Logan and Jessica are fleeing from Francis outside the City and use their ankh-shaped "Key" to get through a sealed passageway, and an earlier scene in which Logan is almost killed by plastic surgery lasers in the New You shop. *Logan's Run* has just about everything you could want in a Goldsmith score: a magnificent, romantic/heroic anthem ("The Sun"), explosive action music ("You're Renewed," "Intensive Care"), expansive outdoor music mixing Copland-esque fanfares with evocative impressionistic writing, and enjoyably kitschy electronics. These qualities are typical of the composer's science fiction work and place *Logan's Run* on a level with his more highly regarded *Star Trek: The Motion Picture*. *Coma* is a more modest work and a superb example of Goldsmith's past approach to spotting (there's no music at all for the first 45 minutes of the movie). It's a warm-up for some of the harsher writing in *Alien*, with vicious suspense cues marked by dangling, echoing metallic effects. These evoke not only the eerie "hanging room" full of bodies in the movie's signature sequence, but also the deadly presence of medical instruments that pervades the movie and keeps threatening the investigation undertaken by heroine Geneviève Bujold. Consistently interesting, *Coma* leads up to a suspenseful climactic cue and a great musical shock-chord ending that literally turns the lights out on the villain of the piece. Also notable is the deliriously creepy "The Jefferson Institute" cue, the Bartók stylings make this score a natural match for *Logan's Run*.

—Jeff Bond

### Jaws: The Revenge ★★★

MICHAEL SMALL

Intrada MSML 1001 • 8 tracks • 27:38

**J**aws: *The Revenge* was the fourth *Jaws* film and the final nail in the coffin of the franchise. Today, the film remains as engag-

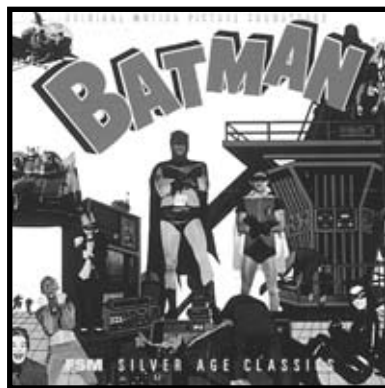
(continued on page 42)



## Batman

*The World Bat-Premiere of Nelson Riddle's feature film score*

HOLY HEROES! What's this? The Dynamic Duo facing the Joker, the Riddler, the Penguin and Catwoman in the 1966 theatrical movie inspired by ABC's adventure series. HOLY RESTORATION! Authentic bat-music has been hard to come by—but this CD features music by band leader and arranger Nelson Riddle, whose memorable sound characterized the show. The movie's exciting score is a perfect distillation of the series, with extended passages that make it even more satisfying. HOLY PRICELESS COLLECTION OF ETRUSCAN SNOODS! The CD features a riveting title tune (with the supervillain motifs included), propulsive traveling music, piratical villain cues, generous helpings of the *Batman* motif, and a deluxe presentation of his swinging, brassy fight music. Plus, there's the straight TV rendition of Neil Hefti's *Batman* theme, and extra source cues. Nearly 66 minutes of superheroic Bat-music in crystal clear mono-  
phonic Bat-sound. **\$19.95**



### Fantastic Voyage

*The complete, unreleased '60s masterpiece by Rosenman!*

*Fantastic Voyage* is the classic 1966 science fiction movie which follows a miniaturized surgical team inside the human body. The score by Leonard Rosenman (*Lord of the Rings*, *East of Eden*, *Star Trek IV*) is one of his most famous and has never before been available. It is a powerful, modern orchestral work with breathtaking musical colors, presented here in complete form, in stereo. **\$19.95**

pulsating action cues that capture the unsettling sound of conflict. The score bristles with unique instrumentation and overlapping rhythms so characteristic of Goldsmith's period at Fox in the '60s. The CD includes every note written for the film, plus military band & dance source music and a pair of unused variations on the main theme, all in stereo. **\$19.95**

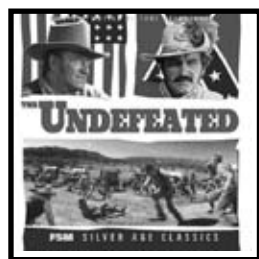


### Patton/ The Flight of the Phoenix

*Classic Goldsmith plus rare Frank DeVol together on one CD!*

This score brilliantly defines General Patton, from the jaunty march to the trumpet triplets that conjure up the ghosts of an ancient, martial past. Unlike previous albums, this is the original film soundtrack. *The Flight of the Phoenix* (1965) is a superb adventure film about a cargo plane that crashes in the Sahara desert. DeVol's rousing, kinetic score melodically delineates the film's sharply drawn conflicts and the characters' struggle against the encroaching threat of the desert. **\$19.95**

## Wild Westerns



### The Undeclared/Hombre

*Two never-before-available, original scores on one CD!*

In the late 1960s, the western went nova, brimming with radical change and experimentation. We present two never-before-available scores from that period: *The Undeclared* (1969) with John Wayne and Rock Hudson (!); and *Hombre* (1967) with Paul Newman. *The Undeclared* is a sprawling escapist western with a score by Hugo Montenegro, steeped in tradition yet with a pop gleam in its eye. Its terrific main theme could easily be at home in a modern-day NFL broadcast. In contrast, the music for *Hombre* by David Rose is a short, sparse score both meaningful and melodic. This CD is chock-full of excitement and emotion—in stereo from the original multitrack masters—and offers tribute to two distinguished, prolific but under-represented musicians. **\$19.95**



### The Comancheros

*The complete Elmer Bernstein western score for the Duke!*

This 1961 film marked Bernstein's first of many famous western scores for John Wayne: a rousing, melodic Hollywood western with a dynamite main theme—sort of "The Magnificent Eight"—plus classic moments of quiet reflection and cascading Indian attacks. Remixed in its entirety in stereophonic sound from the 20th Century-Fox archives. **\$19.95**



chaotic march for the ape army. Add some striking electronic effects, a bizarre choral mass and you have one of the most original sci-fi scores ever written. The disc features every note of the OST in stunning stereo sound, plus sound FX cues, and as a bonus, the complete original LP with its specially arranged music and dialogue—it's two albums in one. Go ape! **\$19.95**



### The Omega Man

*The long-awaited Ron Grainer fan favorite!*

Charlton Heston is "the last man on Earth" battling a tribe of Luddite barbarians, the "Family." This action-adventure is made memorable by Grainer's beautiful pop-flavored score, which mixes baroque, jazz, avant garde and dramatic orchestral styles into a seamless whole. With a gorgeously elegiac main theme and distinctive melodies, *The Omega Man* earns its reputation as one of the most unforgettable genre scores of the '70s. The disc sports stunning stereo sound, unused score cues, specially arranged source music and an alternate end title. **\$19.95**

### Monte Walsh



### John Barry's first western score!

Two decades before *Dances with Wolves*, Barry scored this 1970 character study of aging cowboys (Lee Marvin and Jack Palance) with his impeccable melodic touch. The score (never before released) features a title song performed by Mama Cass, beautiful lyrical moments, a thunderous mustang-herding cue, and a dash of 007. Also included are outtakes, source music, and the 45-rpm single recording of "The Good Times Are Coming." **\$19.95**

### Sci-Fi Cult Classics

*Beneath the Planet of the Apes*  
*Leonard Rosenman's mind-blowing sci-fi score!*

Composer Rosenman retained the neoprimitive musical tone of the *Apes* series while creating a score very much in his own, inimitable style. It goes beyond *Fantastic Voyage* with layers of sound, clanging, metallic effects, bristling, ram-bunctious chase music and a perverse,



### The Return of Dracula

*Gerald Fried 2CD set also including I Bury the Living, The Cabinet of Caligari and Mark of the Vampire.*

From the composer of *Star Trek's* "Amok Time" and "Catspaw" comes this historic 2CD set of four of his early horror scores: *The Return of Dracula* (1958) is based on the *Dies Irae*, *I Bury the Living* (1958) features creepy harpsichord, *The Cabinet of Caligari* (1962) has a beautiful, romantic theme, and *Mark of the Vampire* (1957) recalls Fried's score for Stanley Kubrick's *The Killing*. 24 pg. booklet. **\$29.95**

(Shipping charges are same as for a single CD)

### Glorious Goldsmith

*Tora! Tora! Tora!*

*Premiere release of the complete, original score!*

Jerry Goldsmith composed music for two World War II films in 1970: Unlike *Patton*, however, *Tora! Tora! Tora!* concerns itself broader themes. The result is a powerful work, full of majestic Asian writing and



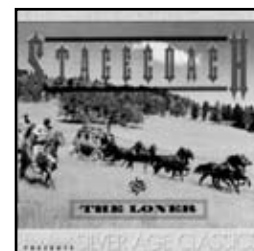
### 100 Rifles

*Never before released OST!*

*100 Rifles* (1969) is Jerry Goldsmith's most outrageous western score, featuring bellicose brass, wild percussion and melodic Mexican nuggets. The CD features the score twice: in newly remixed stereo and in the mono mix originally made for the film. It's an audacious, rip-roaring hunk of Mexican adventure, never before available. You're gonna love it! **\$19.95**

### Stagecoach/The Loner

*Original Goldsmith scores!*



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*Stagecoach* is the 1966 remake of the John Ford western. The Mainstream CD is a re-recording; this CD debuts the original soundtrack, as conducted by the composer. *The Loner* is Goldsmith's complete contribution to Rod Serling's 1965 western TV series (sounds like *Rio Conchos*): main and end titles and two episode scores.

**\$19.95**



### Take a Hard Ride

*Complete score for the first time!*

A spaghetti western, buddy movie, blaxploitation epic and kung fu thriller—this one has it all, including one of Goldsmith's most enjoyable western scores. While emphasizing action, *Hard Ride* benefits from a rousing, full-blooded adventure theme, and consciously references Morricone-isms that recall *The Good, the Bad and the Ugly*. This is the uncult, fully-restored version of Goldsmith's penultimate western, presented just as he wrote it—and in stereo.

**\$19.95**



### The Flim-Flam Man/ A Girl Named Sooner

*Two complete Goldsmith scores!*

Enjoy two complete Goldsmith outings in the gentle Americana vein that has always brought forth the composer's most tender and heartfelt writing. *The Flim-Flam Man* is the story of a veteran Southern con man and his escapades. Previously excerpted on a limited tribute CD—but this release is complete, in stereo, with all of the instrumentation and "sweeteners" intact. *A Girl Named Sooner* is cut from a similar cloth (presented in clean mono) making a heart-warming duo.

**\$19.95**

### Rio Conchos

*Complete Original Score!*

Jerry Goldsmith came into his own as a creator of thrilling western scores with 1964's *Rio Conchos*, a tuneful work that is at times spare and folksy, at others savage and explosive. It's a prototype for the aggressive action music for which the composer has become famous, but it also probes the film's psychology with constant melody. This is the first release of



the original film recording of *Rio Conchos*, complete in mono with bonus tracks of a vocal version of the theme plus six tracks repeated in newly mixed stereo.

**\$19.95**

## Wonderful Williams



### A Guide for the Married Man

*The complete, original score!*

The funniest of "Johnny" Williams' first comedies was *A Guide for the Married Man*, directed by Gene Kelly and starring Walter Matthau and Robert Morse. This spirited score catalogs his diverse styles: from goofy, faux-hip source music, to bold orchestral scoring featuring brass fanfares and his trademark woodwind runs. Astute listeners will note foreshadowings of the music he would later write for space epics and adventure films. Until now, the only music available from *A Guide...* was the title song. Our CD release includes Williams' complete score in stereo, restored and sequenced by Michael Matessino; the title song by The Turtles; and nearly 15 minutes of unused cues and alternate takes.

**\$19.95**



### The Poseidon Adventure/ The Paper Chase

*Original unreleased soundtracks!*

*The Poseidon Adventure* is the classic 1972 Irwin Allen disaster movie, with a stunning title theme and suspenseful interior passages. *The Paper Chase* is the acclaimed 1973 comedy drama about Harvard law students, with music ranging from a light pop love theme to Baroque adaptations to the haunting "Passing of Wisdom." Also includes Americana 6-min. main title to *Conrack* (1974).

**\$19.95**

## Golden Age goodies



### All About Eve/ Leave Her to Heaven

*Two Alfred Newman classics!*

FSM dives into the voluminous legacy of Alfred Newman with this doubleheader restoration of *All About Eve* (1950) and *Leave Her to Heaven* (1945). *All About Eve* is Newman's tribute to the theater world and sympathetic underscoring of the Academy Award-winning film's sharp-tongued women; *Leave Her to Heaven* is his brief but potent score to the Gene Tierney-starring noir tale of love and murderous obsession. It's terrific!

**\$19.95**

### Prince of Foxes



### The "lost" Alfred Newman

*adventure score!*

This 1949 Tyrone Power/Orson Welles costume epic is arguably Newman's greatest achievement at 20th Century-Fox: a colorful, rollicking score capturing the spiritual renewal of the Renaissance, yet conjuring up the evil inherent in all tyrants. It's adventurous, spirited and darkly atmospheric, with a vintage Newman love theme. The score has been remixed to stereo, with several unused cues.

**\$19.95**



### Prince Valiant

*Classic, influential adventure score by Franz Waxman!*

A stirring adventure work in the tradition of *Star Wars* and *The Adventures of Robin Hood*. It features a dynamic set of themes and variations for the hero, princess, villain, mentor (sound familiar?) in a stirring symphonic setting. Our first Golden Age Classic includes the complete surviving score, newly remixed from the 20th Century-Fox archives in good stereophonic sound with bonus tracks.

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## Warner Home Video

has led the way for video restoration with elaborate box sets of the studio's most famous films. They have also produced soundtrack CDs available to the public only within the larger video packages—until now. FSM has the following CDs to sell via direct mail only to our readers.

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The classic Jerry Fielding score, in brilliant stereo, to the ferocious 1969 Sam



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Peckinpah western. This 76-minute CD was meticulously restored and remixed by Nick Redman for inclusion with the 1997 laserdisc of the film, with nearly twice as much music as the original LP. **\$19.95**

## Enter the Dragon



## Lalo Schifrin '70s slugfest—in an expanded edition!

Bruce Lee's most famous film introduced him to mainstream American audiences and cemented his superstar status. Lalo Schifrin scored this 1973 adventure with his greatest fusion of funky backbeats, catchy melodies, screaming orchestra and wild percussion. It is the ultimate combination of symphonic fury with crazy '70s solos. A short CD was released in Japan; this newly remixed and remastered disc features the complete score (57:14) in chronological order. **\$19.95**

## The Exorcist



**The seminal horror soundtrack!** William Friedkin's 1973 thriller of demonic possession is perhaps the scariest film of all time, and it was enhanced by these frightening, avant garde compositions by Penderecki, Webern, Henze and other modernist composers. This CD includes all of the rejected music (14:14) which Lalo Schifrin recorded for the film—never before heard! (Regrettably, "Tubular Bells" & "Night of the Electric Insects" are omitted from the disc.) **\$19.95**

## music from Retrograde!



## The Taking of Pelham 1-2-3 Dig this killer '70s groove—first time anywhere!

David Shire's classic '70s 12-tone jazz/funk fandango for the 1974 subway hostage thriller. Part disaster movie, part gritty cop thriller, Shire's fat bass ostinatos and creepy suspense cues glue it all together. A sensational, driving, pulsating score in a class by itself—experience the original for your self. **\$16.95**

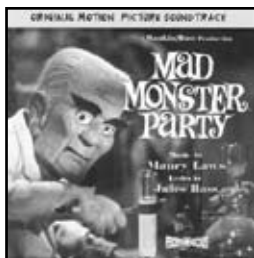


## Deadfall Catch John Barry '60s vibe!

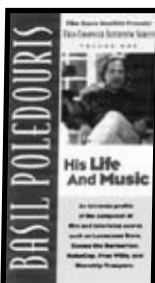
**First time on CD!** Barry scored this 1968 Bryan Forbes thriller in the midst of his most creative period of the '60s. It features his 14-minute guitar concerto, "Romance for Guitar and Orchestra," performed by Renata Tarrago and the London Philharmonic; the title song "My Love Has Two Faces" performed by Shirley Bassey ("Goldfinger"), plus two unreleased alternate versions of same (vocal by Malcolm Roberts and instrumental); and vintage, dramatic Barry underscore. **\$16.95**

## Mad Monster Party 30th anniversary collector's edition

From Rankin/Bass, the creators of TV's *Rudolph the Red-Nosed Reindeer*, comes the original soundtrack to *Mad Monster Party*. The jazzy score by composer Maury Laws, with lyrics by Jules Bass, features the vocal talents of Boris Karloff, Phyllis Diller, Ethel Ennis and Gale Garnett. The deluxe package includes a 16-page color booklet with dozens of never-before published photographs and concept drawings by Mad Magazine alumnus Jack Davis and Don Duga. A wacky and fun blast from the past! **\$16.95**



## Exclusive video!



## Basil

## Poledouris: His Life and Music

An intimate visit with the composer of *Conan the Barbarian*, *Big Wednesday*, *Free Willy*, *Starship Troopers* and *Lonesome Dove*. Take a tour of his work and lifestyle—in his own words—from his methods of composing to his love of sailing and the sea. The video runs 50 minutes and includes footage of Basil conducting and at work on synthesizer mock-ups of *Starship Troopers*, as well as dozens of behind-the-scenes and family photos, and special appearances by wife Bobbie Poledouris and daughter Zoë. Discover the man behind the music, in a close-up way you'll never see on commercial TV, or experience in print.

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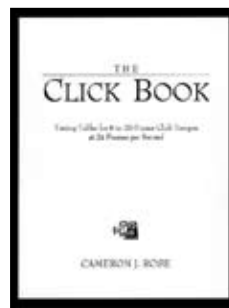
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## books for composers



## Getting the Best Score for Your Film: A Filmmakers' Guide to Music Scoring by David Bell

Respected TV composer David Bell wrote this book in 1994 to help producers and directors get the most out of film music. It's aimed at filmmakers, but also provides useful professional info to composers and musicians—or any interested fan. Topics include spotting, communicating, recording, budgeting and licensing, with explanations of the various personnel and entities involved in each; also included are lists of agents, clearance companies, glossary terms and resources. *Silman-James Press*, 112 pp., softcover. **\$12.95**



## The Click Book Comprehensive timing tables for synchronizing music to film Created by USC student and composer Cameron Rose.

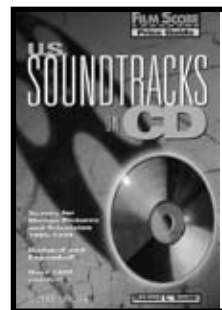
Click-tempo tables for 6-0 through 32-0 frame click-tempos (6-0, 6-1, 6-2, etc.)...Each timing table covers beat 1 to beat 999 at the given click-tempo...Large, bold, easy-to-read click-tempo values and equivalent metronomic values at the top of each page...Timing, frame and footage breakdowns for rhythmic subdivisions within each click-tempo—including compound meters... Listing and tutorial of standard timing-conversion formulas for 24 fps film speed...Tutorial in SMPTE-to-Absolute time conversion...Frames-to-Seconds conversion tables for U.S. and European film and video speeds. 430 pp. *Price is the industry standard for click books; this one gives more value for the money!* **\$149.95**



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## books for music lovers



## U.S. Soundtracks on CD: Scores for Motion Pictures and Television 1985-1999 Price Guide by Robert L. Smith

FSM's market-standard price guide is back with a new-look second edition, featuring over 2,400 listings of album titles with composers, label numbers, special collectible information and—most of all—estimated values. The listings are annotated to help collectors differentiate between originals and reissues, commercial albums and rare promos. Find out what's out there, what your prized rarities are worth, and how much you should expect to spend to fill out your collection. Author Robert L. Smith also surveys the present state of the market and provides a checklist for the top 50 collectible CDs. *Published by Vineyard Haven LLC*, 154 pp., softcover. **\$17.95**

## MusicHound Soundtracks: The Essential Album Guide to Film, Television and Stage Music Edited by Didier C. Deutsch, Forewords by Lukas Kendall and Julia Michels

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soundtrack CDs—including compilations, shows and song collections. Many of the reviews are by FSM's regulars: Jeff Bond, Lukas Kendall, Andy Dursin, Daniel Schweiger, Paul MacLean. There are also helpful cross-indexes, lists of soundtrack-related websites, stores, record labels and publications, and composer interview snippets culled from FSM. It's the ultimate guide to every soundtrack under the sun. *Visible Ink Press, 872 pp., softcover. \$24.95*



**Music from the Movies:  
2nd Edition**  
*by Tony Thomas*

The original film music book (from 1971), the "alpha" from which all others followed, telling the stories of Hollywood's most successful—if hitherto unknown—composers. This updated edition came out in 1997, shortly before the author's death. Composers covered (many with photos) are Stothart, V. Young, Green, Newman, Tiomkin, Waxman, Kaper, Rózsa, Steiner, Korngold, Herrmann, Friedhofer, Raksin, Antheil, Thompson, Copland, North, Bernstein, Duning, Rosenman, Goldsmith, Mancini, Schiffrin, Scott, Shire, Broughton and Poledouris. *Silman-James Press, 330 pp., softcover. \$19.95*



**The Score: Interviews  
with Film Composers**  
*by Michael Schelle*

Some of FSM's best-ever features have been the interviews with film compos-

ers—the question-and-answer format gives the reader a sense of the personality involved. The *Score* (1999) is in that conversational tradition, featuring lengthy transcripts with Barry, Bernstein, Blanchard, Broughton, Chihara, Corigliano, Howard, Isham, Licht, McNeely, T. Newman, Shaiman, Shore, Walker and C. Young. The author is himself a composer, and the conversations, while not wholly technical, pry deeply and precisely into the composers' ideas. *Published by Silman-James Press, 432 pp., softcover. \$19.95*



**The Album Cover Art  
of Soundtracks**  
*by Frank Jastfelder  
& Stefan Kassel,  
Foreword by Saul Bass*

This 1997 coffee table book is a stunning collection of soundtrack LP covers. From paintings to photographs to designs, from westerns to blaxploitation to exploitation, it's a gorgeous dossier of vivid artwork, with covers both ubiquitous and rare. The book is sized like an LP jacket (12" by 12"), allowing many of the best covers to be reproduced full-scale. Take a trip down memory lane, or experience these powerful images for the first time. This German-published book originally sold for \$29.95—it's now out-of-print, to boot, but we have obtained a limited number of copies for our faithful readers.

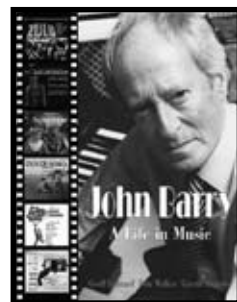
*Published by Edition Olms AG Zürich, 128 pp., full color, softcover. \$24.95*



**A Heart at Fire's Center:  
The Life and Music of  
Bernard Herrmann**  
*by Steven C. Smith*

Bernard Herrmann (1911-1975) stands as a towering figure in film music: not only was he the most influential film composer of all time, who scored such classic films as *Citizen Kane*, *Vertigo*, *Psycho* and *Taxi Driver*, but he was an irascible, passionate personality famous for his temper and outbursts. This 1991 book is the definitive biography of the legendary composer, covering his film, television, radio and concert

work as well as his personal life: from his beginnings in New York City through his three marriages and many professional associations. This book is actually still in print, but it can be hard to find. It is a brilliant illumination of the musician and the man and probably the best film composer biography ever written. *Published by University of California Press, 416 pp., hardcover. \$39.95*

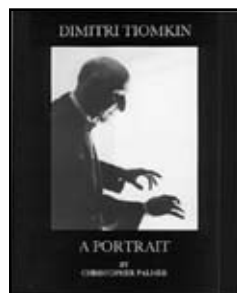


**U.S. Exclusive—Only from FSM  
John Barry: A Life in Music**  
*by Geoff Leonard, Pete Walker  
and Gareth Bramley*

This 8.5" by 10.75" tome is a definitive history of John Barry's music and career, from his earliest days as a British rock and roller to his most recent films and London concert. It is not a personal biography but rather a comprehensive chronicle of every single thing John Barry has ever done: from records to films to television to concerts, with plenty of primary source material from Barry and his many collaborators.

James Bond fans will be thrilled by the many behind-the-scenes photographs (from scoring sessions for *You Only Live Twice*, *Diamonds Are Forever* and *The Living Daylights*) and information relating to 007. In fact, Barryphiles overall will be astounded at what is probably the biggest collection of Barry photographs in the world, from all stages of his career—at work, at home, and at events. Also included is a complete film/discography and album and film artwork, some in full color.

*Published by Samsom & Co., U.K. 244 pp., hardcover, illustrated. \$44.95*



**Dimitri Tiomkin: A Portrait**  
*by Christopher Palmer*

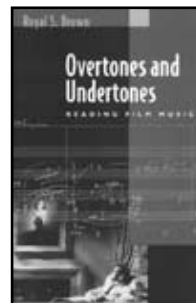
This 1984 book (*T.E. Books, out of print!*) by the late Christopher Palmer is the authoritative study of legendary composer Tiomkin (1894-1979). Long out of print, a few copies have surfaced from the U.K. publisher and are now for sale, but when they're gone, they're gone! This 144p. hardback is divided into three sections:

a biography, overview of Tiomkin in an historical perspective, and specific coverage of his major landmarks (*Lost Horizon*, *High Noon*, the Hitchcock films, *Giant*, *55 Days at Peking* and many more). *Also includes a complete filmography, 41 b&w photos, and 9 color plates. Rare! \$24.95*



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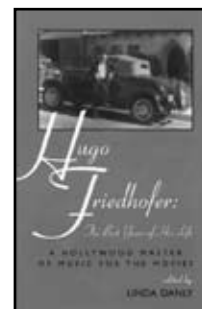
This is the ultimate resource for finding out what composers have scored what films—over 2,600 composers cross-referenced with 25,000 films! Never be puzzled again. Also contains agency contacts, Academy Award winners and nominees, record company addresses and more. *8.5" by 11", 416 pp. Lone Eagle Publishing. Retail price \$55; FSM special offer \$39.95*



**Overtones and Undertones:  
Reading Film Music**  
*by Royal S. Brown*

Royal Brown is best-known as the long-time film music columnist for *Fantare* magazine, whose illuminating reviews have placed film music in a serious academic context as well as entertained with their sharp observations. *Overtones and Undertones* is his 1994 book, the first-ever serious theoretical study of music in film. It explores the relationships between film, music and narrative and chronicles the aesthetics of the art form through several eras. Key works analyzed are *The Sea*

*Hawk* (Korngold), *Double Indemnity* (Rózsa), *Laura* (Raksin), Prokofiev's music for Eisenstein, Herrmann's music for Hitchcock, and several scores for the films of Jean-Luc Godard. A supplemental section features Brown's probing interviews with Rózsa, Raksin, Herrmann, Mancini, Jarre, Schiffrin, Barry and Shore. If you are a film student, or interested in writing about film music, you have to read this book. *Published by University of California Press, 396 pp., softcover. \$24.95*



**Hugo Friedhofer:  
The Best Years of His Life**  
*Edited by Linda Danly  
Introduction by Tony Thomas*

Hugo Friedhofer (1901-1981) was a gifted musician whose Hollywood classics included *The Best Years of Our Lives*, *An Affair to Remember*, *The Young Lions* and *One-Eyed Jacks*. His Golden Age contemporaries (Newman, Raksin, Waxman and others) often considered him the most sophisticated practitioner of their art. In the 1970s Friedhofer gave a lengthy oral history to the American Film Institute, rife with anecdotes, opinions and wit, which is reproduced as the main part of this new book. Also included is a short biography by Danly; an epilogue by Gene Lees; the eulogy from Friedhofer's memorial service by David Raksin; Friedhofer's correspondence with the late Page Cook; a complete filmography; photographs; and even reproductions of Friedhofer's cartoons. *Published by The Scarecrow Press, 212 pp., hardcover. \$39.95*

**The Music of Star Trek:  
Profiles in Style**  
*by Jeff Bond*

The first-ever history of *Star Trek* soundtracks, from the original series to the movies to the new incarnations, by FSM's own Jeff Bond, with a foreword by *Star Trek* director Nicholas Meyer. Featuring interviews with composers Jerry Goldsmith, Alexander Courage, Fred Steiner, Gerald Fried, Ron Jones, Leonard Rosenman, Dennis McCarthy, Cliff Eidelman, Jay

**Shipping info**

**CDs/video:** \$3 first item, \$1.50 each additional U.S./Canada. \$5 first item, \$3 each add'l rest of world. **Books:** \$5 each U.S./Canada, \$10 rest of world. **Backissues:** Shipping FREE within U.S./Canada. \$5 rest of world per order.





Chattaway, David Bell, Paul Baillargeon, producer Robert Justman, and music editor Gerry Sackman, the book also contains an up-to-date, complete list of every score written for all four TV series; a guide to understanding how certain shows were tracked and credited; Classic *Trek* manuscript excerpts from Fred Steiner, Gerald Fried, Sol Kaplan and George Duning (in their own hand); and complete cue sheets from selected episodes and films. Published by Lone Eagle Publishing. 224 pages, softcover, illustrated. **\$17.95**

## backissues of FSM

**Volume One, 1993-96**  
Issues are 24 pp. unless noted.  
Most 1993 editions are xeroxes.

- \* **#30/31, February/March '93** 64 pp. Maurice Jarre, Basil Poledouris, Jay Chattaway, John Scott, Chris Young, Mike Lang; the secondary market, Ennio Morricone albums, Elmer Bernstein Film Music Collection LPs; 1992 in review.
- #32, April '93** 16 pp. *Matinee* temp-track, SPFM '93 Conference Report, *Star Trek* music editorial.
- \* **#33, May '93** 12 pp. Book reviews, classical/film connection.



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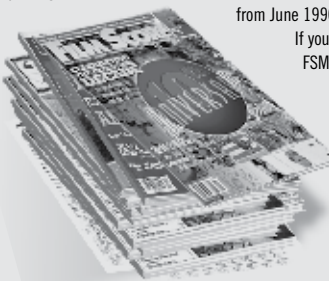
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only those older editions you need to complete your collection.

Remember, for the first few years all issues of FSM were photocopies. We have gone back to the original "master pages" to generate new xeroxes. Most of the offset printed issues of the mid-1990s are long since sold out; but these were black and white with few pictures, so photocopies make very acceptable substitutes. A few 1997 editions with color covers are also extinct, so we have substituted black-and-white xeroxes of those as well—sorry. The originals are simply long gone.

Supplies are limited! It is expensive for us to keep reproducing sold-out issues—not to mention store them. This offer will not last forever—and it's the only way to acquire the initial newsletters #1 through #29, done by Lukas Kendall from June 1990 through January 1993.

If you are interested in obtaining the entire FSM run, please contact Chelo Avila,

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- \* **#34, June '93** 16 pp. Goldsmith SPFM award dinner; orchestrators & what they do, *Lost in Space*, recycled Herrmann; spotlights on Chris Young, Pinocchio, Bruce Lee film scores.
- \* **#35, July '93** 16 pp. Tribute to David Kraft; John Beal Pt. 1; scores vs. songs, Herrmann Christmas operas; Film Composers Dictionary.
- \* **#36/37, August/November '93** 40 pp. Bernstein, Bob Townson (Varèse), Richard Kraft & Nick Redman Pt. 1, John Beal Pt. 2; reviews of CAM CDs; collector interest articles, classic corner, fantasy film scores of Elmer Bernstein.
- \* **#38, October '93** 16 pp. John Debney (*seaQuest DSV*), Kraft & Redman Pt. 2.
- \* **#39, Nov. '93** 16 pp. Kraft & Redman Pt. 3, Fox CDs, *Nightmare Before Christmas* and *Bride of Frankenstein* reviews.
- \* **#40, Dec. '93** 16 pp. Kraft & Redman Pt. 4; Re-recording *The Magnificent Seven*.
- \* **#41/42/43, January/February/March '94** 48 pp. Elliot Goldenthal, James Newton Howard, Kitaro & Randy Miller (*Heaven & Earth*), Rachel Portman, Ken Darby; *Star Wars* trivia/cue sheets; sexy album covers; music for westerns; '93 in review.

\* **#44, April '94** Joel McNeely, Poledouris (*On Deadly Ground*); SPFM Morricone tribute & photos; lots of reviews.

\* **#45, May '94** Randy Newman (*Maverick*), Graeme Revell (*The Crow*); Goldsmith in concert; in-depth reviews: *The Magnificent Seven* and *Schindler's List*; Instant Liner Notes, book reviews.

\* **#46/47, June/July '94** Patrick Doyle, Newton Howard (*Wyatt Earp*), John Morgan (restoring Hans Salter scores); Tribute to Henry Mancini; Michael Nyman music for films, collectible CDs.

\* **#48, August '94** Mark Mancina (*Speed*); Chuck Cirino & Peter Rotter; Richard Kraft: advice for aspiring composers; classical music in films; new CAM CDs; Cinerama LPs; bestselling CDs.

\* **#49, September '94** Hans Zimmer (*The Lion King*), Shirley Walker; Laurence Rosenthal on the Vineyard; Salter in memoriam; classical music in films; John Williams in concert; Recordman at the flea market.

\* **#50, October '94** Alan Silvestri (*Forrest Gump*), Mark Isham; sex & soundtrack sales; Lalo Schifrin in concert; Morricone Beat CDs; that wacky Internet; Recordman on liner notes.

\* **#51, November '94** Howard Shore (*Ed Wood*), Thomas Newman (*Shawshank Redemption*), J. Peter Robinson (*Craven's New Nightmare*), Lukas's mom interviewed; music of *Heimat*, *Star Trek* promos.

\* **#52, December '94** Eric Serra, Marc Shaiman Pt. 1, Sandy De Crescent (music contractor), Valencia Film Music Conference, SPFM Conference Pt. 1, *StarGate* liner notes, Shostakovich Anonymous.

\* **#53/54, January/February '95** Shaiman Pt. 2, Dennis McCarthy (*Star Trek*); Sergio Bassetti, Jean-Claude Petit & Armando Trovajoli in Valencia; Music & the Academy

Awards Pt. 1; rumored LPs, quadraphonic LPs.

\* **#55/56, March/April '95** Poledouris (*The Jungle Book*), Silvestri (*The Quick and the Dead*), Joe Lo Duca (*Evil Dead*), Oscar & Music Pt. 2, Recordman's Diary, SPFM Conference Report Pt. 2.

\* **#57, May '95** Goldsmith in concert, Bruce



Broughton on *Young Sherlock Holmes*, Miles Goodman interviewed, '94 Readers Poll, *Star Trek* overview.

\* **#58, June '95** Michael Kamen (*Die Hard*), Royal S. Brown (film music critic), Recordman Loves Annette, History of Soundtrack Collecting Pt. 1.

\* **#59/60, July/Aug. '95** 48 pp. Sex Sells Too (sexy LP covers, lots of photos), Maurice Jarre interviewed, Miklós Rózsa Remembered, History of Soundtrack Collecting Pt. 2, film music in concert pro and con.

\* **#61, September '95** Goldenthal (*Batman Forever*), Kamen Pt. 2, Chris Lennertz (new composer), *Star Trek: The Motion Picture* (analysis), classical music for soundtrack fans.

\* **#62, October '95** Danny Elfman Pt. 1, John Ottman (*The Usual Suspects*), Robert Townson (Varèse Sarabande), Ten Most



Influential Scores, Goldsmith documentary reviewed.

\* **#63, November '95** James Bond Special Issue! John Barry & James Bond (history/overview), Eric Serra on *GoldenEye*, essay, favorites, more. Also: History of Soundtrack Collecting Pt. 3, Davy Crockett LPs.

\* **#64, December '95** Danny Elfman Pt. 2 (big!), Steve Bartek (orchestrator), Recordman Meets Shaft: The Blaxploitation Soundtracks, Kamen Pt. 3, re-recording *House of Frankenstein*.

\* **#65/66/67 January/February/March '96**, 48 pp. T. Newman, Toru Takemitsu, *Robotech*, *Star Trek*, Ten Influential composers; Philip Glass, Heitor Villa-Lobos, songs in film, best of '95, film music documentary reviews (Herrmann, Delerue, Takemitsu, "The Hollywood Sound").

\* **#68, April '96** David Shire's *The Taking of Pelham One Two Three*, Carter Burwell (*Fargo*), gag obituaries, *Apollo 13* promo/ bootleg tips.

\* **#69, May '96** Music in *Plan 9 from Outer Space*, John Walsh's funny movie music glossary; Herrmann & Rózsa radio programs; Irwin Allen box set review; Bender's "Into the Dark Pool" column.

\* **#70, June '96** Mancina (*Twister*), final desert island movie lists, Jeff Bond's summer movie column, *TV's Biggest Hits* book review.

\* **#71, July '96** David Arnold (*Independence Day*), Michel Colombier, Recordman Goes to Congress, Bond's summer movie column.

\* **#72, August '96** Ten Best Scores of '90s, T. Newman's *The Player*, *Escape from L.A.*, conductor John Mauceri, reference books, Akira Ifukube CDs.

\* **#73, September '96** Recordman on War Film Soundtracks Pt. 1; Interview: David Schecter: Monstrous Movie Music; Ifukube CDs Pt. 2, Miles Goodman obituary.

\* **#74, October '96** Action Scores in the '90s (intelligent analysis); Cinemusic '96 report (Barry, Zhou Jiping); Vic Mizzy interviewed.

\* **#75, November '96** Barry: Cinemusic Interview (very big); Recordman on War Film Soundtracks Pt. 2, Bond's review column.

\* **#76, December '96** Interviews: Randy Edelman, Barry pt. 2, Ry Cooder (*Last Man*



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*Standing*; Andy Dursin's laserdisc column, Lukas's reviews.

## Volume Two, 1997 First color covers! Issues 32-48 pp.

\* **Vol. 2, No. 1, Jan./Feb. '97** *Star Wars* issue: Williams interview, behind the Special Edition CDs, commentary, cue editing minutia/trivia, more. Also: Bond's review column.

\* **Vol. 2, No. 2, Mar./Apr. '97** Alf Clausen: *The Simpsons* (interview); promotional CDs; Congress in Valencia; Readers Poll '96 & Andy's picks; Bender's Into the Dark Pool Pt. 2

\* **Vol. 2, No. 3, May '97** Michael Fine: Re-recording Rózsa's film noir scores; reviews: *Polltergeist*, *Mars Attacks!*, *Rosewood*, more; Lukas's & Bond's review columns.

**Vol. 2, No. 4, June '97** Elfman (*Men in Black*), Promos Pt. 2, Martin Denny and Exotica, *Lady in White*, the Laserphile on DVDs, obituary: Brian May, *The Fifth Element* reviewed.

**Vol. 2, No. 5, July '97** Goldenthal (*Batman & Robin*), Mancina (*Con Air*, *Speed 2*), George S. Clinton (*Austin Powers*), ASCAP & BMI award photos; Reviews: *Crash*, *Lost World*.

**Vol. 2, No. 6, August '97** Schiffrin (*Money Talks*), John Powell (*Face/Off*), Shaiman (*George of the Jungle*); remembering Tony Thomas; Summer movies, TV sweeps.

**Vol. 2, No. 7, September '97** Zimmer vs. FSM (big interview, *Peacemaker* cover), Marco Beltrami (*Scream*, *Mimic*), Curtis Hanson (*L.A. Confidential*); Dursin's:



Laserphile, Bender's: Film Music as Fine Art, Recordman.

\* **Vol. 2, No. 8, October '97** Poldouris (*Starship Troopers*), Shore (*Cop Land*, *The Game*), Zimmer vs. FSM Pt. 2 (interview), Alloy Orchestra (scoring silent films), Golden Age CD reviews.

**Vol. 2, No. 9, November/December '97** Arnold (*Tomorrow Never Dies*), John Frizzell (*Alien Resurrection*), Neal Hefti (interview), *U-Turn* & *The Mephisto Waltz* (long reviews), *Razor* & *Tie* CDs; begins current format.

## Volume Three, 1998 Expanded format! Issues 48 pp.

**Vol. 3, No. 1, January '98** Williams Buyer's Guide Pt. 1 (*Star Wars to Amistad*), Mychael Danna (*The Sweet Hereafter*), *Titanic* music supervision, readers poll, laserphile, Silvestri lecture, Rykodisc reviews.

\* **Vol. 3, No. 2, February '98** Glass (*Kundun*), Williams Buyers Guide Pt. 2 (*The Reivers to Black Sunday*), David Amram (*Manchurian Candidate*), Goldsmith on Varèse, Pendulum CDs (interview & reviews), poll results, TV CDs.

**Vol. 3, No. 3, March/April '98** *Titanic*/Homer essays, Best of 1997, Cinerama Rides Again, Remembering Greig McRitchie, Fox Newman Stage photos, Elfman Oscar Nominations.

**Vol. 3, No. 4, May '98** Bruce Broughton (*Lost in Space*), David Arnold (*Godzilla*), Making the New *Close Encounters* CD, Williams Buyers Guide Pt. 3; Score Internationale, Laserphile, Downbeat (Ed Shearmur), Fox reviewed.



Classics reviews.

**Vol. 3, No. 5, June '98** Mark Snow (*X-Files* feature), Classic *Godzilla* reviews/overview, Jay Chattaway (*Maniac*, *Star Trek*), Bruce Broughton Buyers Guide Pt. 1, Downbeat (David Reynolds, Dennis McCarthy, Anne Dudley), SCL Conference Report.

**Vol. 3, No. 6, July '98** Trevor Rabin (*Armageddon*), John Barry's London Concert, Burkhard Dallwitz (*The Truman Show*), Christopher Gordon (*Moby Dick*), Debbie Wiseman (*Wilde*), '70s soul soundtracks reviewed.

**Vol. 3, No. 7, August '98** *South Park* (Adam Berry, Bruce Howell), *BASEketball* (Ira Newborn), *Taxi Driver* retrospective, BMI & ASCAP dinners, Bruce Broughton Buyers Guide Pt. 2, Downbeat (Schiffrin, Bernstein, Legrand).

\* **Vol. 3, No. 8, September '98** Lalo Schiffrin (*Rush Hour*), Brian Tyler (*Six-String Samurai*), Interview: Trevor Jones, John Williams concert premiere, ASCAP scoring seminar, Rykodisc CD reviews.

**Vol. 3, No. 9, October/November '98** Erich

Wolfgang Korngold: Biographer interview and book reviews; John Williams's Tanglewood film scoring seminar; Carter Burwell (interview), Simon Boswell, Citadel Records, Halloween laserphile.

**Vol. 3, No. 10, December '98** *The Prince of Egypt* (Hans Zimmer, Stephen Schwartz), Emil Cmral (*Ronin*); Holiday Review Round-up: 50+ new CDs; Downbeat: Elfman, Young, Beltrami, Eidelman, D. Cuomo, Kamen.

## Volume Four, 1999 48 pp. each

**Vol. 4, No. 1, January '99** Music for NFL Films (Sam Spence), Goldsmith at Carnegie Hall, Danny Elfman Interview (*Psycho*, *Civil Action*, *A Simple Plan*), *Wing Commander* game music, book reviews, Indian funk soundtracks.

**Vol. 4, No. 2, February '99** Goldsmith Buyer's Guide: The '90s, *The Exorcist* (the lost Schiffrin score), David Shire (*Rear Window* remake), Philip Glass (*Koyaanisqatsi*), TTV sci-fi CDs, promo CDs.

**Vol. 4, No. 3, March '99** The Best of 1998: Essays by Jeff Bond, Andy Dursin & Doug Adams; Wendy Carlos interview; Goldsmith Buyer's Guide Part 2: The '80s; Hammer original soundtracks on CD, Recordman, Downbeat, *ST/TMP* CD review.

**Vol. 4, No. 4, April/May '99** Franz Waxman: Scoring *Prince Valiant* (big article, photos, musical examples); 1998 Readers Poll; Goldsmith Buyer's Guide Late '70s; DIVX soundtrack festival report; John Barry bios reviewed; Charles Gerhardt obit.

**Vol. 4, No. 5, June '99** *Star Wars*: The Phantom Menace scoring session report and analysis of Trilogy themes; *Halloween H20* postmortem; Downbeat: *Affliction*, *Free Enterprise*, *Futurama*, *Election*; Lots of CD reviews: new scores, Roy Budd, Morricone, TV, *A Simple Plan*.

**Vol. 4, No. 6, July '99** Elmer Bernstein: *Wild Wild West*; George S. Clinton: *Austin Powers 2*; Goldsmith Buyer's Guide: Early '70s; USC film scoring program; CD reviews: *1984*, *Sword and the Sorcerer*, *The Mummy*, *The*



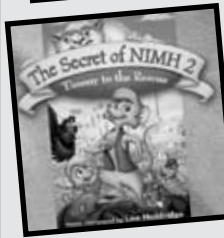
*Matrix*, more.

**Vol. 4, No. 7, August '99** Warner Animation Scoring (Shirley Walker on *Batman/Superman*, Bruce Broughton on *Tiny Toons*, more); *Phantom Menace* music analyzed; Michael Kamen on *The Iron Giant*; Stu Phillips on *Battlestar Galactica*; percussionist Emil Richards; ASCAP awards.

**Vol. 4, No. 8, September/October '99** Tribute to Stanley Kubrick: interview (Jocelyn Pook) and analysis of *Eyes Wide Shut*, plus Kubrick compilation review; Poldouris on *For Love of the Game*; Goldsmith Buyer's Guide: Late '60s; Jeff Bond's review/advice on Goldsmith concerts.

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**Gone With the Wind** is the legendary 1939 symphonic score by Max Steiner in the Stanyan stereo re-recording of the London Sinfonia conducted by Muir Matheson. Also included are bonus tracks conducted by Rod McKuen from America, America (Hadjidakis), For Whom the Bell Tolls (V. Young), Spellbound (Rózsa), The Cardinal (Moross) and The Prime of Miss Jean Brodie (McKuen). Total time: 65:15.

**The Secret of NIMH 2**: Timmy to the Rescue is the orchestral score by Lee Holdridge to MGM's animated 1998 sequel to the 1981 Don Bluth film about intelligent mice. Seven songs are also featured. Total time: 62:24.

**Vol. 4, No. 9, November '99** U.S. Postal Service Composer Stamps; *Papillon* film and score retrospective; interview with king of German swing, Peter Thomas; Downbeat covers *Inspector Gadget*, *The Thomas Crown Affair*, and more; BMI awards night.

**Vol. 4, No. 10, December '99** "Scores of Scores 1999": our annual review round-up, including collections of animation, Morricone, horror, Golden and Silver Age Hollywood, concert work CDs and lots more;

plus our reader poll.

## Volume Five, 2000 48 pp. each

**Vol. 5, No. 1, January '00** Super Rescue: Inside Rhino's reissue of John Williams' *Superman* score; the film and cue sheet analysis; 50s *Superman* TV score; Howard Shore on *Dogma*; Downbeat: Goldenthal, Barber, Tyler, Debney and Robbins; pocket reviews debut, Laserphile and more.

**Vol. 5, No. 2, February '00** 20th Anniversary Tribute to Jerry Fielding, including a conversation with Camille Fielding; The Good, the Bad and the Oscars—top picks for 1999; Inside Oliver Stone's score-o-matic approach to *Any Given Sunday*; George Dunning obit; Score Internationale and the 1999 release statistics.

**Vol. 5, No. 3, March '00** *Phantom Menace* Mania: Build the ultimate Star Wars CD in the privacy of your own home; Sing High, Sing Low: Readers pick the best of 1999; When Worlds Collide: music director Mark Russell Smith on film vs. concert music; C.H. Levenson's "last" letter, magazine reader survey, and more.

**Vol. 5, No. 4, April/May '00** Cover features Bernard Herrmann: Retrospective of *Journey to the Center of the Earth*, Herrmann's 10 Essential Scores of the '50s, and CD checklist. Plus Richard Marvin on scor-



ing *U-571*; J.Z. Kaplan on *Tora! Tora! Tora!*; Part one of film music representation in Hollywood.

**Vol. 5, No. 5, June '00** Our Tenth Anniversary Issue! Features include Back to the Future: The FSM Timeline; the *Film Score* Decade: the composers, music and events that made it memorable; *Jaws* 25th Anniversary CD review; J. N. Howard on *Dinosaur*; more.

**Vol. 5, No. 6, July '00** Summer Movie Round-up; Interview with The Nutty Composer: David Newman; Part 3 of our in-depth look at film score agents; Debut of our newest column, Session Notes; They Might Be Giants on scoring *Malcolm in the Middle*; Score Internationale and a double dose of Pocket Reviews.

## Index

How much stuff have we printed in FSM? We're not even sure anymore. Here's a handy index of all reviews and articles through Vol. 4, No. 9, compiled by Dennis Schmidt. Cost: same as one back issue.

\*photocopies only

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(continued from page 35)

ingly unwatchable as it was back in 1987. Intrada's promo begins with Michael Small's arrangement of John Williams' classic shark theme, incorporating bits that don't even appear in the original film (though they were on the concert arrangement from the old album). Jeff Bond thinks that the bridge of Williams' shark theme lends an almost supernatural quality to *Jaws*. In *Jaws: The Revenge*, the shark is supernatural (it follows Mrs. Brody to the Bahamas), so Small replies with an eerie synth motive based on a seesawing major third—very '80s.

Most of the tracks on this album alternate between nautical, impressionistic writing and orchestral violence for the shark attacks, as in "Underwater." "The Shark" underscores an underwater chase, with Small shaping Williams' exciting original material into syncopated octatonic developments, along with his own synth motive later taken up by a full string section. Its effect in the film makes for big laughs. The most straight-faced action music in the world cannot make the shark of this film more threatening than the gray Styrofoam banana that it is. On the other hand, the effortless simplicity and beauty of "The Bahamas" remind us that Small used to write terrific scores for the likes of *The Marathon Man* and *Parallax View*.

On a CD, Small's material fares better since it's not hampered by the film. Sadly missing from the album is the cue for Mike Brody's daughter mimicking his movements in the same way Shawn Brody imitates Chief Brody (Roy Scheider) in the first film. Williams was working with a poignant scene and he handled it brilliantly: a low, subtly disturbing pedal for the depressed Brody, with a delicate bitonal music-box melody for Shawn copying his father's movements. In *Jaws 4*, Small actually mickey-mouses the little girl's every move. These two approaches to the same basic scene encapsulate the differences between *Jaws* and *Jaws: The Revenge*. Small

still gave *Revenge* a lot more than it deserved—and this is a much better score than *Deep Blue Sea*...whatever that means. The hysterical coda tacked on to the end of "Revenge and Finale" is almost worth the price of the disc, as it no doubt sums up Small's opinion of the film. It's sad that the great Michael Small was delegated utter garbage like *Jaws: The Revenge* in the late '80s—and even worse that he has yet to find his way back to the material he deserves. —A.K.B.

### Chicken Run ★★★★★

JOHN POWELL & HARRY GREGSON-WILLIAMS  
RCA Victor - 09026-63702-2

20 tracks - 62:43

This summer's sleeper hit was *Chicken Run*, from Aardman Productions, the claymation geniuses behind the Academy Award-winning *Wallace & Gromit* series. A relatively simple story, the movie focuses on a group of chickens who are kept in a P.O.W.-type camp where they must lay eggs to survive. The score is by John Powell and Harry Gregson-Williams, who also teamed up to write the underrated score for the animated *Antz*. Their style is usually more moment-to-moment (as opposed to working in long motifs), and they use many untraditional instruments in their scores. I was not prepared for the fun they had with *Chicken Run*, a cacophony of all types of musical styles, from the use of Asian to Scottish melodies (if for no other reason than that it fits the action). Plus—when composers use kazoos as a major force in a score, you know they had a blast working on it.

The best cue of the album is "Building the Crate," which begins with a homage to Elmer Bernstein's *The Great Escape* and then references Danny Elfman's *Pee Wee's Big Adventure* and *Edward Scissorhands*. These ideas lead to a rousing melody I can only describe as "Shostakovich on crack" that follows the chickens as they hatch their escape plans. This is one of the best cues of the year. Out of context, the rest of the score may not sound extraordinary,



but if you see the movie (and you should), this high-energy music will make you smile. It's a sad reality that much of the action music in *Chicken Run* is more efficient and entertaining than that in *The Phantom Menace*. Even the two pop tunes make you think back fondly on the scenes they accompanied (although after a while, programming them out is the best option for overall score appreciation).

The only regret with *Chicken Run* is that Julian Nott, the composer of the *Wallace & Gromit* shorts, was not asked to do the movie that will make superstars out of Aardman and Nick Park. Nott's music was equally quirky and memorable as the score by Powell and Gregson-Williams. Let's hope Nott will have his chance later on. For now, this Powell/Gregson-Williams score is almost perfect. —Cary Wong

### Shanghai Noon ★★★★★ 1/2

RANDY EDELMAN  
Varèse Sarabande 302 066 154 2  
28 tracks - 57:30

Randy Edelman tends to write "anthems" instead of scores, but that's part of his genius. When his melodies mesh with the action of the movie, there is nothing more heartening and memorable. Thanks to TV news and sports programs and many movie trailers, most non-score fans would probably recognize Edelman before Jerry Goldsmith. But who wouldn't want to use the heroic music from *Dragon*, *Come See the Paradise* or *Dragonheart* to inspire an audience? Like hit songs from a Broadway musical, these melodies are sometimes detrimental since it seems the composer is going for "hit value" over what's actually needed for the movie. Edelman has walked this fine line throughout his

career. His detractors believe he is all hit songs and not a bona-fide composer. I disagree. A lot of his earlier scores are integral to the movies they accompany. This is why it's disheartening that Edelman's recent scores have been faceless and uninspiring. Although they have their moments, *Passion of Mind*, *The Skulls* (two artistic stinkers) and *The Whole Nine Yards* needed a little more of that melodic oomph Edelman's known for. Thankfully, *Shanghai Noon*, the little seen but critically well-received Asian-western (talk about high concept!) starring Jackie Chan and Luke Wilson, contains a melodic score that may not be great Edelman, but is very good Edelman.

Edelman has fun with his use of a traditional orchestra and an Asian ensemble to contrast the mismatched heroes' backgrounds, but the material never culminates in a full-fledged theme like *Dragon*. His western melody also sounds a little too much like Bruce Broughton's *Silverado*, although it does have a couple of nice variations throughout the score. The closest he gets to an all-out rousing theme is in "Forbidden City," the opening track, and "Breakout at the Mission." Unfortunately, this promise is never fulfilled in the rest of the score (and at 50-plus minutes, the CD's producers could have at least come up with an overture or end theme to tie it all together). Still, Edelman's score demonstrates a new maturity by not consistently relying on his old tricks. He has fun with "Home on the Rangoon" (which is exactly what you think it is), and the piano solo "A Fading Wish," played by Edelman himself, is especially pretty. For a comedy buddy movie, this music works well. On the other hand, an Asian-western action adventure hybrid should be a dream project for most film composers, and while *Shanghai Noon* wasn't a brilliant film, it was a ripe opportunity for an awesome score. This effort is decent, but Edelman fails to deliver on this rare opportunity. —C.W.

(continued on page 44)



### Who did it?

### What is it?

### To buy or not to buy?



#### Wonderland ★★★ 1/2

MICHAEL NYMAN  
Virgin America, Inc.  
7243 8 48207 2 5  
11 tracks - 41:40

Michael's Nyman's score for Michael Winterbottom's film about people in London (ostensibly also about love and relationships) is everything you'd expect. The track titles on this album are all peoples' names (e.g., "Nadia," "Dan"), and apparently all the people are very similar, as musical themes and concepts are recycled throughout the album. *Wonderland* is steeped in Nyman's usual sound, but some of the main thematic material happens to sound a lot like Patrick Doyle.

Nyman's methodically overlapping and pulsing style makes for a soothing album. While it's near-perpetual motion, it never sounds busy—you'd be hard pressed to find more than one flag on the stem of any Nyman note, not that you'd ever be able to find his notes. There are several piano solos ("Nadia," "Jack") that help break up the consistent sound of Nyman's strings, but by playing the same basic material, the album does get a bit long. All in all there's a lot of nice stuff here.



#### The Last Express ★★★

ELIA CMIRAL  
Intrada MAF 7089  
25 tracks - 38:40

Elia Cmiral has impressed fans with strong, manly scores for *Ronin* and *Stigmata* (with what little he was able to do for the latter). His music for the videogame "The Last Express" will help remind fans that Cmiral is still talented—after they finish cleaning their ears of the blood that came from listening to *Battlefield Earth*. Much of the score is beat-oriented, with several string players layered on top of an electronic chugga-chugga pattern.

Cmiral's ability to create interesting and disturbing soundscapes ("Nightmare") helps balance out a lack of activity and melodic interest. "The Last Express" is on a far simpler scale than Bruce Broughton's (and Intrada's) "Heart of Darkness" videogame score. Then again, this isn't a sci-fi/fantasy romp, but more of hiding-on-the-train Hitchcockian adventure.



#### Franz Waxman: Old Acquaintances ★★★ 1/2

FRANZ WAXMAN  
Koch 3-7398-2 HI  
22 tracks - 54:07

A string quintet and piano (or different, smaller combos) perform excerpts from Waxman's film repertoire along with several of his concert works. *Young in Heart*, *Old Acquaintances* and *Spirit of St. Louis* are among those scores represented. While the scores are entertaining as chamber works, Waxman's actual concert writing is the strength of this album. There's even a premiere recording of "Four Scenes of Childhood," written in 1948 for the birth of his son. That's the year my father was born!

In this chamber setting, the concert works sustain more interest than the film reductions. His concert writing is still in the European romantic mold (tonal with a lot of waltz material), but Waxman does stretch with modality, extended techniques for strings, and racing scalar patterns à la Bartók. This Koch album has a good balance of Waxman's two worlds, even though they sound more like one world when performed by a handful of strings and a piano. Waxman fans, delight...



#### Space 3: Beyond the Final Frontier ★★★

VARIOUS  
Silva Screen SSD 1112  
Disc one: 12 tracks - 63:06  
Disc two: 15 tracks - 68:17

Silva's five millionth compilation of sci-fi film and TV re-recordings from the City of Prague Philharmonic, with music from *Aliens*, *Ghostbusters*, *It Came From Outer Space*, *The Phantom Menace* and many others. This album actually has a nice sampling of difficult-to-find scores, like John Addison's *Strange Invaders*, David Newman's *Galaxy Quest*, John Debney's theme to *The Cape* and, best of all, Peter Schickele's *Silent Running*. But were fans really clamoring for a re-recording of "The Adventures of Jar Jar"?

As always, most of this stuff sounds like "take one" of a rehearsal. A lack of oomph and mystifying additions make this sound like an ill-advised high school concert. The hard-to-find material gets a bit more effort, and the orchestra does much better by dissonant material like *It Came From Outer Space* and *The Matrix* than it does with all the tuneful, Hollywood-style pieces. The helpful packaging labels this CD as a biological hazard.



#### The Dirty Dozen/ Dirty Dingus Magee ★★ 1/2

FRANK DEVOL/  
JEFF ALEXANDER  
Chapter III CHA 0132  
26 tracks - 54:31

Two "dirty" movies on one disc—how thematic. As the poster for *The Dirty Dozen* explains, the best way to use condemned killers in the U.S. Army is to "Train them! Excite them! Arm them!...Then turn them loose on the Nazis!" It's actually a terrific adventure film, but you'd never know it from Frank DeVol's score, which inserts mickey-mousing comedy into the mix of an otherwise bustling, militaristic sound. Jeff Alexander's *Dirty Dingus Magee* (a western comedy directed by Burt Kennedy, starring Frank Sinatra) is full-out western burlesque, full of Jew's harps, blaring harmonicas, Hammond organs and Tijuana Brass-style trumpets, but also features some lovely Morricone-like mood cues.

There aren't many Frank DeVol albums out there. *The Dirty Dozen* does have its moments of excitement and its illustrative style will appeal to lovers of the film. It should be noted that the sound on the *Dirty Dingus Magee* title cue is horrendous, as if the tape were in the process of disintegrating as it ran through the player—the sound in the other cues is adequate, but the music sounds like something written for Sid and Marty Krofft. The packaging in this series, with skimpy notes and hidden track lists, are sure to annoy or disappoint collectors.



#### Keeping the Faith ★★★ 1/2

ELMER BERNSTEIN, VARIOUS  
Hollywood HR622752  
18 tracks - 50:02

Ben Stiller, Edward Norton and Jenna Elfman form a torrid love triangle in *Keeping the Faith*. Norton, who also directed, was automatically set on Elmer Bernstein as his choice for composer—and Bernstein comes through with a solid effort. Elmer's contribution to this disc lasts a bit over 20 minutes. This is unabashedly simple music—something Bernstein excels at. There are 10 tracks of Elmer listed on the album, but there are actually 11—so it's hard to say where the track titles stop corresponding.

The "Main Title" opens with a solo piano theme before quiet, shuffling percussion moves the track in the direction of lounge music. The B theme is a nice, relaxing Elmer tune, pleasant and unspectacular. "Cloister" (track 10) has a nice piano introduction and a moving passage—but, it seems as though Bernstein's afraid to dwell on this noticeable, interesting material. Instead he favors simpler moments of solace like the opening of "Happiness Is." There is, at least, the occasional outburst of thematic Elmer, in "Office," or the first half of track 15 ("It's Love" or "All's Well"?).

(continued from page 42)

**Bullitt ★★★★★**

LALO SCHIFRIN

Aleph 018 • 18 tracks - 55:47

**B**ullitt is a film that's become something of an oddity; it's removed from the cynicism that marked later police dramas like *Dirty Harry* and *The French Connection*, but its stylistic influence on those films is always evident in its documentary-like depiction of a hard-boiled yet indefatigably photogenic world. It made world-weary cops "cool" in their burned-out suffering, and star Steve McQueen was the first to turn that sense of self-destruction



into something fascinating to watch.

Lalo Schifrin's score was clearly designed to cash in on the contemporary jazz craze, and it's a real testament to Schifrin's amazing longevity that the music hasn't lost its funky edge. This new recording, played by the "WDR Big Band," is crisp and close-miked, giving Schifrin's smooth jazz compositions a tight, in-your-face edge that updates their sound without sacrificing anything along the way. There are a few slow spots on the album, with some of Schifrin's laid-back jazz arrangements becoming redundant, but on the whole the album is a welcome addition to Schifrin's discography.

Schifrin's inimitable main theme kicks off the album proper, in its edgier, darker film arrangement; the original album arrangement, a more sedate take, is also presented later in the album (track 8). The theme is a refreshingly non-cynical groove for bass guitar that does a terrific job of catching the title character's malaise without wallowing in

it self-righteously. The album's highlight, the film version of "Ice Pick Mike," occurs awfully early, but Schifrin fans will be more than willing to stick it through with the rest of the album. "Ice Pick Mike" is a great piece of music, laying a sleepy sax solo atop eerie chime and percussion effects, producing a topically casual feeling with a menacing urgency beneath. However, the through-composed jazz stylings of "Cantata for Combo" and "Room 26" break up the album's momentum. "The Aftermath of Love" places the *Bullitt* theme into a lounge-style arrangement with muted brass, and the record version of "Ice Pick Mike" robs the original's energy; it's watered down and far less eerie, turning the original cue's construction inside out and transforming solos to throughlines. Things pick up again with the album arrangement of "Room 26"; at first it threatens to be as interchangeable as the film version, but a smashing flute solo saves it. The album smoothly winds itself out with the "End Credits" cue, an arrangement of the *Bullitt* theme for flute, with gentle support from drums and guitar.

—Jason Comerford

**The Fox ★★★★★ 1/2**

LALO SCHIFRIN

Aleph 017 • 19 tracks - 60:47

**L**alo Schifrin's score for *The Fox* captures the feel of the D.H. Lawrence story it's based on; there are plenty of gentle, pastoral textures kissed with dissonance and darkness—these are appropriate musical embodiments of Lawrence's typical themes of destruction of innocence and sexual angst. The album's first track, "The Fox, Main Title," sets the stage with a dark piano opening which leads into a simple, lyric main theme. Uneasy piano patterns underneath hint at darker tidings to come, and Schifrin follows through; "Paul's Memories" showcases sawing string and harp patterns with dissonant winds and subtle percussion effects. Later cues like "The Proposal" and the aptly titled "Snowy Bushes" have a similar feel: lyricism that's shot through with

edgy darkness. There's also a lot of fascinating writing in cues like "Frost Trees" and "Lonely Road," where dancing strings and winds let the gentle main theme breezily drift around without becoming redundant.

This album is another in Schifrin's series of re-recordings of his film scores, this one performed by the Sinfonia of London Orchestra. The recording is exemplary, but Schifrin's tendency to pad the album out with additional concert-style arrangements of his themes doesn't always succeed. *The Fox* is a simple, lyric score with darker elements, but concert-hall cues like "Fox Variation #1" and "Minuet in C," scored for string quartets and solo flutes, are awfully mundane considering the complexity of Schifrin's textural and harmonic developments and combinations. The sequencing works some of the time—"Fox Variation #2" breaks up a darker portion of the album with a charming section for pizzicato strings and a flute solo—but its success runs out by the end of the album. "The Foxhole" is the climax of the album's aggressive, blackly dissonant writing, but just as the cue comes to an end, the lounge-style "Fox Symphony" breaks up the energy. Fortunately, the strength of the rest of the album makes it worth a listen.

—J.C.

**Godzilla 2000 ★★**

TAKAYUKI HATTORI

GNP/Crescendo GNPD 8065

36 tracks - 58:56

**F**illing Akira Ifukube's shoes would be difficult for any composer—imagine someone besides John Williams scoring the next *Star Wars* movie and you get an idea of the problem. I'm not sure exactly how composer Takayuki Hattori went about winning this assignment, but since he scored 1994's *Godzilla vs. Space Godzilla* he has been Ifukube's heir apparent. Hattori seems to have been hired with the idea of bringing more of a Western sensibility to the *Godzilla* movies, but given the odds against any *Godzilla* movie making more than a few million dollars from curious American

matinee-goers, that seems to be a losing proposition. Frankly, Hattori's *Godzilla vs. Space Godzilla* score was mediocre at best, and he hasn't found much fresh inspiration in the past six years (during which he has only scored two other movies and a TV series) to bring to *Godzilla 2000*.

More to the point, Hattori's *Godzilla 2000* score is largely a compendium of badly done film-scoring clichés and is almost completely devoid of any of the character and majesty that Ifukube brought to his *Godzilla* scores. It is so thinly orchestrated and indifferently performed that it often sounds like a parody of bad film music—something you might find in a '60s Roger Corman movie. What Ifukube did with growling, subterranean melodies and gorgeous choral dirges, Hattori tries to do with a synthesizer and a choir that seems to have been added to the proceedings as an afterthought.

The score works better (and I use the word "better" as a purely relative term) in the quieter, more atmospheric passages for choir, piano and strings like "Deep at Sea," "Sixty Million Year Slumber" and "The Wonder of G Revealed" (I can't believe I just typed that last track title), particularly because the small orchestral groupings are an asset rather than a painful liability in those cues. But, Hattori's theme for *Godzilla* (as evidenced in "Astonishing Resurrection" and "G's Decision") can't hold a candle to Ifukube's—it's bombast for the sake of bombast. Ifukube treated *Godzilla* as a mythical force, a strange embodiment of the natural elements of Japan. Maybe that's a ridiculous idea for sequences of a man in a rubber lizard suit stomping on model tanks, but if anything about the early *Godzilla* movies allowed the viewer to take them seriously, it was Ifukube's music. Hattori's efforts only add to the embarrassment over what is reportedly a less-than-stellar return for Japan's giant monster. (J. Peter Robinson re-scored half of this film for its American release, but none of his music is represented on this album.) —J.B. **FSM**

## Autumn's Harvest

YOU BETTER HOPE THAT SANTA CLAUS IS GOOD TO YOU  
OR IT'S GOING TO BE AN EXPENSIVE HOLIDAY SEASON!

by Andy Dursin



**NORTH BY NORTH JEST:** James Mason and Eva Marie Saint cavort behind the scenes.

**T**HE COMING OF AUTUMN CAN ONLY  
MEAN ONE THING TO THE DVD FAN:  
THE HOLIDAY SEASON IS NEARLY

UPON US—AND THE CHOICES ARE OVERWHELMING—SO THE LASERPHILE HAS DIVED INTO A PILE OF NEW RELEASES AND FOUND a handful of DVD titles that would make for perfect gift-giving for children old, young, naughty and nice. (Incidentally, if you haven't yet taken the plunge in DVD, this season couldn't be a better time to do it. The format has exploded in popularity over the last year, and quality players can be found everywhere under \$250. There's something out there to satisfy every viewing persuasion, as this column attests!)

### NEW ON DVD

**The Omen** (Fox, \$29.98)

**T**he 1976 movie that introduced us to Damien, the Antichrist. It's still hard to believe Gregory Peck and Lee Remick attached themselves to such a piece of pulp-horror nonsense, but *The Omen* is so well-made—directed by Richard Donner, atmospherically shot by Gil Taylor—that it remains something of a genre favorite, if not quite a classic. The wide-screen images and use of music are unsettling, even if the film's satanic-oriented plot has been copied so often by now that the picture has lost some of its original punch.

Jerry Goldsmith's score, which established itself as a bona-fide masterpiece of horror film music, does wonders for the film, which moves at a steady pace, accentuating psychological horror almost as much as it does the outright apocalyptic elements in David Seltzer's screenplay.

The line between psychological and explicit horrors forms the most interesting part of the supplements contained on the DVD, which include a rough-looking trailer, a 46-minute documentary on the making of the film, and an extended conversation with Goldsmith where he talks about his themes and working on the picture.

Appearing just a tad insecure on camera, Jerry talks about how Donner wanted the sequence where Damien panics outside the church to echo the throbbing, primal sound of John Williams' *Jaws* theme, about winning his Oscar (calling himself "familiar with losing"), how his wife Carol came to sing "The Piper Dreams," and about working within the confines of the film's stringent budget. In fact, the producers coughed up an additional \$25,000 to hire Goldsmith at the time, since he was initially outside the realm of the film's then-minuscule studio budget! (The film cost \$2 million without the composer's services.)

A commentary track with Donner and editor Stuart Baird is included, and while the documentary is fun (even limited to interviews with behind-the-scenes personnel like Donner, writer David Seltzer, Goldsmith and the producers), it's the discussion between director and editor that's most interesting.

Donner stripped many of the overt horrific elements out of the picture (he and Baird talk about how they cut out Billie Whitelaw's extended fight with Gregory Peck because it was too excessive). And one of the biggest revelations involves the movie's original ending—where Peck, Remick, and Damien are dead, ending the film on an ambiguous note

and asking the audience to question if Peck wasn't simply insane. Alan Ladd, Jr. (who, as a bigwig at Fox, seemed to add a good deal of his own input to '70s films like this and a little movie that followed called *Star Wars*) asked Donner if Damien could be alive at the end of the movie. The filmmakers agreed to shoot the now famous final sequence, where the demonic little tyke smiles at the camera while holding the President's hand at his adopted parents' funeral.

Somehow the disparity between Donner's desire for the film to be a psychological thriller and the original intent of creating an overt supernatural horror movie comes through quite clearly here, both in the finished product and in the extras contained on the DVD release.

The 2.35 transfer is exceptionally good—clearer and superior to all preceding laser releases—and you have your choice of the original mono soundtrack or a modest, 2.0 stereo remix that adds a bit of ambience and some dimensionality to the music. It's a great package that's missing only the isolated stereo score from the 20th Anniversary laserdisc release—something that, given Goldsmith's reported aversion to isolated score tracks, may have well been done at the composer's request.

For pre- or post-trick-or-treat viewing, keep this *Omen* in mind.



**North by Northwest** (Warner, \$19.98)

After having absorbed the pre-1986 MGM catalogue in its acquisition of Turner Entertainment, Warner Bros. has given full restorations to several classic Lion films, including *The Wizard of Oz* and now this perennial Alfred Hitchcock favorite, in a gorgeous print and enhanced soundtrack.

One of Hitchcock's best U.S. films, this fast-moving 1959 thriller needs no introduction to most moviegoers. Cary Grant's easygoing charm was rarely better in a suspense picture, while Hitchcock's penchant for mixing action set-pieces, romance and humor clicks splendidly from start to finish.

Movie buffs and film score aficionados will find plenty to appreciate about this new Warner package, which features a fully restored, 1.85 transfer fresh from the VistaVision print, a dynamic 5.1 Dolby Digital remix that sounds incredibly vibrant during even the loudest passages of Bernard Herrmann's highly regarded score, and a separate music-only track (2.0 stereo) for those film music fans hungering for every last scrap of unreleased score material.

The supplemental content doesn't end there. A terrific, if slightly self-indulgent, 45-minute documentary, *Destination Hitchcock: The Making of North by Northwest*, finds host Eva Marie Saint recalling her work on the picture and interviewing surviving cast and crew members, from co-star Martin Landau to screenwriter Ernest Lehman, who also partici-



pates in a sporadic commentary track running throughout the film.

Theatrical trailers, a production still gallery, and a French language track help to produce a great-looking presentation for a movie rightfully regarded as one of Hitch's best works from the period, and still one of his most engaging thrillers all told.

**Peanuts Holiday Collection** (Paramount, \$39.98)  
**It's the Pied Piper, Charlie Brown**  
 (Paramount, \$19.98)

The passing of Charles Schulz certainly ignited new interest in the Peanuts gang,

something that Paramount's inaugural DVD wave of Charlie Brown specials seems to have been perfectly timed for.

The perennial classics *A Charlie Brown Christmas* and *It's the Great Pumpkin, Charlie Brown* have been airing on CBS since the mid-'60s, and neither production has lost its charm, warmth or humor. Vince Guaraldi's outstanding jazz score compliments each production in such a contemporary yet timeless manner that it's difficult to discuss how integral the music was to the success of Schulz's characters on the small screen.

Both features have been released as separate DVDs (\$19.98 each) or are contained alongside the entertaining though not-quite-classic *A Charlie Brown Thanksgiving* in Paramount's 3-DVD boxed set (the Thanksgiving special is also available separately), which makes for an ideal holiday present for all DVD viewers, young or old.

All three features are bookended with supporting specials that complement their subjects: the Thanksgiving special features the "Mayflower" episode from the 1988 multi-part series *This Is America, Charlie Brown*; the Halloween program boasts the early '70s outing *You're Not Elected, Charlie Brown*; while *A Charlie Brown Christmas* is followed by its 1992 follow-up *It's Christmastime Again, Charlie Brown*, which compares unfavorably with its acclaimed and classic predecessor. All DVD transfers are in good shape with strong colors and decent mono soundtracks.

Available separately from the box-set is the all-new Peanuts special, *It's the Pied Piper, Charlie Brown*, which was in production at the time of Schulz's death and marks the first original Peanuts cartoon in several years. A charming, off-kilter retelling of the folk tale, this Schulz-written effort plugs Snoopy in as the title character for what might have been the first of several Peanuts-themed adaptations of classic stories. David Benoit's enjoyable score incorporates several Guaraldi tracks and works well on its own terms, while the European-drawn animation makes Charlie Brown and the gang appear slightly more like Schulz's original conceptions.

Like the best Peanuts cartoons, the *Pied Piper* will appeal to adults as much as children, with its wry sense of humor and fun. Hopefully this won't be the last of the Charlie Brown cartoons and other original productions will follow.

**Jurassic Park: The Lost World**  
 (both Universal, \$29.98 each)

There aren't many fans who haven't been craving the long-awaited DVD arrivals of the original *Jurassic Park* and its 1997 sequel (okay, so maybe more have been anticipating the former than the latter). Fortunately for you dino-seekers, Universal has finally taken the plunge with both discs, released in a

variety of different flavors (wide-screen or full-frame, Dolby Digital or DTS versions).

The original *Park* looks and sounds sensational in its 5.1 mix and enhanced 1.85 transfer. The soundtrack will knock your socks off and the visuals look crisper than any laserdisc presentation I've seen. On the supplemental side, the DVD contains the outstanding, 50-minute *Making of Jurassic Park* documentary that first aired on NBC, with an abundance of behind-the-scenes footage, including a revealing look at the various stages of special effects production that will provide buffs with plenty to chew on. Other supplements carried over from MCA's *Making of...* laserdisc release include Spielberg's camcorder scouting of Hawaiian locations, storyboards and other goodies. The movie remains a blast of entertainment and wonderfully realized set pieces (and special effects, of course), even though some of the casting still feels awkward (Laura Dern in particular) and the script could have used a polish or two.

All of the original's flaws were magnified in the hugely disappointing sequel, *The Lost World*, which for me remains Spielberg's worst movie. Not that the film is totally devoid of entertainment (John Williams' score is a highlight), but this misconceived, poorly written sequel never gets its act in gear, from abandoning characters like Pete Postlethwaite near the end for a lackluster climax set in San Diego, or a preachy environmental message that ruins the picture's final minutes. And I can never forgive Spielberg for the *Power Rangers*-like sequence where Jeff Goldblum's daughter uses some gymnastics moves to fend off a group of raptors—an incredibly embarrassing sequence that likely would have been more harshly criticized had anyone other than Spielberg directed it.

The DVD, to its credit, stresses the film's high points, with a kicking 5.1 track and razor-sharp 1.85 transfer helping to overcome some of the deficiencies in Janusz Kaminski's drab cinematography and the gaping plot holes of David Koepp's script. The supplements here seemed to have been compiled for a planned 1997 special edition laserdisc that never materialized, at least judging from the copyright on Laurent Bouzereau's 50-minute documentary. The deleted scenes that ran on Fox's network TV airings have been included as a supplement, along with storyboards, sketches and conceptual paintings.

Both DVDs include trailers for all of the *Park* movies (though the initial *Jurassic Park* trailer, featuring footage shot expressly for the ad, isn't included), including the terrible "trailer" for *JP III*. If you are only picking either DVD up for this "bonus," don't bother: The trailer is a shoddy, brief, shot-on-tape teaser featuring footage seemingly culled from the earlier films, a couple of sound effects, and then the title with a "Summer 2001"

tag. Hardly worth the fuss, though the DVDs otherwise will almost certainly not disappoint. Only one question though: Where are the deleted scenes in *Jurassic Park* which reportedly contained Samuel L. Jackson's arm being torn off?

### Edward Scissorhands The Rocky Horror Picture Show (both Fox, \$29.98 each)

**T**im Burton has been well represented on DVD this year, thanks to souped-up deluxe editions of *Sleepy Hollow*, *Pee-wee's Big Adventure* and his 1990 fantasy *Edward Scissorhands*, which represent some of the director's finest work.

Danny Elfman's dreamy score has been isolated with composer commentary on 20th Century Fox's 10th Anniversary Edition release, with the composer discussing his work and the creation of his specific themes. However, for purists who want to hear each and every cue without interruption, be forewarned that a good deal of Elfman's commentary runs over the beginning and/or end of certain musical passages. The DVD also contains comments from Burton, along with promotional interviews, trailers and TV spots. Highly recommended.

Also worth seeking out from Fox is their 2-DVD edition of the seminal midnight movie classic *The Rocky Horror Picture Show*, featuring tons of extras for all fans of the 1975 B-horror movie/musical satire. The release contains both the original U.S. version and its U.K. edition (which features the song "Superheroes" at the end) along with commentary from Richard O'Brien and Patricia Quinn; several interactive extras that enable you to watch a "live" in-performance version with an audience; a second disc devoted to interviews, trailers and footage from VH-1's "Behind the Music" special; and a documentary produced five years ago for the 20th Anniversary laserdisc release. That disc cost you over \$100, but the price and convenience of this edition will certainly prove to be more affordable for most Rockyphiles.

### Supergirl (Anchor Bay, Limited Edition 2-disc set \$39.98; single-disc, \$24.98)

**S**omeone must like Alexander Salkind at Anchor Bay, since the company has unrolled lavish, THX-approved, Dolby Digital remixed presentations for two of Salkind's last epics (*Santa Claus: The Movie* is also newly available).

*Supergirl*, the 1984 spin-off from the producer's Man of Steel series, was treated badly on this side of the Atlantic, where 20 minutes were removed when the film

switched distributors, and all video versions have cropped the film's wide-screen images and muffled the stereophonic blast of Jerry Goldsmith's score.

What AB's release does is restore this goofy, campy and always colorful comic-book romp to its pedestal as one of the chief guilty pleasures of the mid-'80s. This is a good-looking, great-sounding movie (kudos to Goldsmith and cinematographer Alan Hume) that never takes itself too seriously, despite Helen Slater's wooden performance in the lead role.

Anchor Bay released a 2-DVD limited edition set (50,000 numbered copies) with a misframed 2.35 transfer that hacks off a bit at the bottom of the picture but otherwise looks sensational. The sound mix is even more impressive; director commentary and a hilarious 50-minute *Making of Supergirl* program round out the first DVD (which is also available in a single-disc release). While the movie is featured in its original 124-minute international version, the second disc exclusively features a 138-minute director's cut, which seems to have been prepared for network TV airings. The transfer there is more correctly framed, but the elements are more ragged; and the sound is in mono. Still, this Maid of Steel boasts plenty of eye candy, and the limited-edition set (reportedly close to selling out) is tons of fun.

### Short Circuit (Image, \$24.98) 20th Century Fox: The First 50 Years (Image, \$29.98) The Fantasy Film Worlds of George Pal (Image, \$29.98)

**I**ndependent label Image continues to release a steady diet of DVDs, some specialty-oriented and geared toward aficionados of drive-in fare (like *She-Devils on Wheels*), others of a documentary nature, and several special editions of '80s box-office favorites thrown into the mix.

*Short Circuit* was John Badham's sleeper hit from May '86, about a robot that springs to life and becomes increasingly cute as it learns about humanity (or at least as much as can be gathered from hanging around with Ally Sheedy and Steve Guttenberg). Although a tad cloying at times, the movie is nevertheless a charmer. And with its first-ever 2.35 wide-screen transfer here, it can finally be appreciated the way it was meant to be seen. To round off the package, Image has included a commentary track with Badham and the screenwriters, a remixed Dolby Digital soundtrack, featurettes, interviews, a trailer and an isolated stereo music track of David Shire's score—unfortunately with sound effects that get in the way of its usefulness.

On the documentary side, 20th Century Fox: *The First 50 Years*—a 1996 production that aired initially on American Movie Classic—boasts a treasure trove of priceless archival footage as it chronicles the rise of Darryl F. Zanuck's studio with behind-the-scenes film,

### MASTERS OF THEIR DENSITY: George Pal's Conquest of Space



new interviews and even supplemental materials (including presentation reels for *The Robe*, two promotional films from the mid-'30s, and *The Big Show* from 1958). At 129 minutes, there's plenty to savor, with Image's DVD running on both sides of a single disc.

Also well worth seeking out is Arnold Leibovitz's loving 1985 tribute to George Pal, which has been expanded on DVD to include a collection of extras, including a trailer for *Destination Moon*, a promotional featurette for Doc Savage, interviews with Pal and family home movies, production photos and art galleries. Wonderful nostalgia and a perfect tribute to one of the enduring pioneers of sci-fi/fantasy cinema.

## NEWS & NOTES

**Michael Kamen** is slated to provide commentary and isolated score on New Line's Platinum DVD of *Frequency* (\$24.98)... Although not listed on the back cover, **Maurice Jarre's** score is isolated on Columbia TriStar's DVD of *I Dreamed of Africa* (\$24.98), as is **Edward Shearmur's** music on *Whatever It Takes* (\$24.98)...**Hans Zimmer** has a 15-minute interview in the Region 2 (overseas) edition of *Gladiator*, and chances are good that Dreamworks' domestic release will feature the same extra material when it's released on November 21.

There were reports online that Warner's planned deluxe DVD edition of *Superman* would contain a full isolated score track of **John Williams' music**. The disc was also said to include both the theatrical cut, and a new director's cut containing 15 minutes of additional footage. The release was pushed back to May 2001, so we'll undoubtedly be getting official confirmation on the disc's specs in the next few months. **FSM**

Don't be lured by the promise of a "trailer" for JURASSIC PARK III on the first two DVDs of the series.

(continued from page 8)

**Hal Lindes** *Lucky 13, Blind Date.*

**Frank London** *On the Run, Sancta Mortale, The First Seven Years.*

**Martyn Love** *The Venus Factory* (Australia).

**Evan Lurie** *Happy Accidents, The Whole She-Bang, Famous.*

**John Lurie** *Animal Factory.*

—M—

**Mader** *Row Your Boat, Claudine's Return, Morgan's Ferry* (Kelly McGillis).

**Hummie Mann** *Good Night Joseph Parker* (Paul Sorvino), *A Thing of Beauty, After the Rain.*

**David Mansfield** *Songcatcher, The Gospel of Wonders* (Mexico, d. Arturo Ripstein), *Ropewalk.*

**Lee Marchitelli** *Iris Blonde* (Miramax).

**Anthony Marinelli** *Slow Burn* (Minnie Driver, James Spader).

**Gary Marlowe** *Framed, Mondschaten* (Moonlight Shadow, d. Robby Porschen).

**Jeff Marsh** *Burning Down the House, Wind River* (Karen Allen).

**Phil Marshall** *Rupert's Land, Gotta Dance, Kiss Toledo Goodbye, Temptation.*

**Brice Martin** *Poor Mister Potter, Saving the Endangered Species, The Girls Room.*

**Cliff Martinez** *Wicked* (d. Michael Steinberg), *Traffic* (dir. Steven Soderbergh).

**John Massari** *1947, Breathing Hard.*

**Michael McCuiston** *Batman Beyond and The Batman/Superman Adventures* (both animated).

**Stuart McDonald** *Diaries of Darkness.*

**Peter Rogers Melnick** *Becoming Dick.*

**Gigi Meroni** *Blasphemy, Vampires Anonymous* (starring Michael Madsen), *Ray Gunn: Virtual Detective, and Veins of Madness.*

**Cynthia Millar** *Brown's Requiem.*

**Randy Miller** *Picture of Priority* (independent), *Family Tree* (Warner Bros.), *Pirates of the Plain* (Tim Curry), *Go Tigers!*

**Sheldon Mirowitz** *Say You'll Be Mine* (Justine Bateman), *Autumn Heart* (Ally Sheedy), *Legacy.*

**Fred Mollin** *Pilgrim* (Tim Truman).

**Deborah Mollison** *The Boys of Sunset Ridge* (indie feature), *Simon Magus* (Samuel Goldwyn), *The Thing About Vince.*

**Tom Morse** *Michael Angel.*

**Mark Mothersbaugh** *Camouflage, Sugar & Spice* (New Line), *Rugrats Paris: The Movie.*

**Jennie Muskett** *100 Girls.*

—N, P—

**David Newman** *The Affair of the Necklace.*

**Michael Nyman** *Kingdom Come.*

**Van Dyke Parks** *Trade Off, Harlan County, The Ponder Heart.*

**Shawn Patterson** *Monkeybone* (animated segments; dir. Henry Selick), *Herd* (d. Mike Mitchell), *Bill's Trash Can Rocket.*

**Jean-Claude Petit** *Messieurs les Enfants, Sarabo, Sucre Amer.*

**Nicholas Pike** *Delivered.*

**Robbie Pittelman** *A Killing, The Dry Season* (independent).

**Michael Richard Plowman** *The Hot Karl.*

**Rachel Portman** *The Legend of Bagger Vance* (dir. Robert Redford).

**John Powell** *Fresh Horses* (DreamWorks), *Outpost, Le Visitor.*

**Jonathan Price** *Rustin* (indie drama), *Dog Story* (action).

—R—

**Trevor Rabin** *Whispers* (Disney), *Texas Rangers.*

**Kennard Ramsey** *Trick Baby.*

**Alan Reeves** *To Walk With Lions, Ocean Oasis.*

**Graeme Revell** *Red Planet, Dune* (Sci-Fi Channel miniseries).

**David Reynolds** *Warlock* (sequel), *George B, Love Happens.*

**William Richter** *Social Misfits, Hunter of the Dark.*

**Stan Ridgway** *Error in Judgment* (d. Scott Levy), *Spent* (d. Gil Cates Jr.).

**J. Peter Robinson** *15 Minutes* (add'l music).

**Craig Rogers** *Smoke & Mirrors, All the Best, Billy Sears.*

**Marius Ruhland** *Anatomy.*

**David G. Russell** *The Nest, Wicked Spring, White Bread* (Jenny McCarthy) *Black Scorpion: The Series* (Roger Corman).

—S—

**Craig Safan** *Delivering Milo.*

**Richard Savage** *A Whole New Day.*

**Lalo Schiffrin** *Jack of All Trades.*

**Gaili Schoen** *Déjà Vu* (independent).

**John Scott Shergar**, *The Long Road Home, Married 2 Malcolm* (UK comedy).

**Ilona Sekacz** *Salomon and Gaenor.*

**Patrick Seymour** *Simian Line* (William Hurt).

**Marc Shaiman** *One Night at McCool's, Getting Over Allison, Jackie's Back* (Lifetime Network).

**Mike Shapiro** *All Over Again* (indie drama).

**Theodore Shapiro** *State and Main.*

**Shark** *The Spreading Ground* (Dennis Hopper), *Surf Shack.*

**James Shearman** *The Misadventures of Margaret.*

**Lawrence Shragge** *A House Divided* (Showtime) *Custody of the Heart*

**Alan Silvestri** *Castaway* (Tom Hanks, Helen Hunt, d. Zemeckis), *Lilo and Stich* (Disney animated feature).

**Marty Simon** *Captured.*

**Mike Simpson** *Freddie Got Fingered* (starring Tom Green).

**Mike Slamer & Rich McHugh** *Shark in a Bottle.*

**Michael Small** *Elements* (Rob Morrow).

**BC Smith** *Mercy, Finder's Fee.*

**Neil Smolar** *The Silent Cradle, Treasure Island, A Question of Privilege, Deadly Arrangement.*

**Darren Solomon** *Lesser Prophets.*

**Mark Snow** *The Lone Gunmen* (X-Files spin-off).

**Mark Suozzo** *Sound and Fury, Well-Founded Fear.*

**Dennis Syrewicz** *Nora.*

—T, V—

**Michael Tavera** *One Special Delivery* (Penny Marshall), *The House of Mouse* (Disney TV).

**Stephen James Taylor** *Blessed Art Thou, John Henry, Book of Love.*

**Joel Timothy** *Waiting for the Giants.*

**Raymond Torres-Santos** *Richport, Millennium, Menudo...My Loving Years.*

**Colin Towns** *Vig.*

**Bruce Turgon** *Night Club.*

**Brian Tyler** *Panic* (HBO; William Macy, Neve Campbell), *Shadow Hours, Terror Tract.*

**Chris Tyng** *Bumblebee Flies Away, 7 Girlfriend, Junglebook 2.*

**Joseph Vitarelli** *Sports Pages* (dir. Richard Benjamin) *Anasazi Moon* (dir. David Seltzer, starring Gary Oldman, Skeet Ulrich), *Laughter on the 23rd Floor* (dir. Richard Benjamin, Showtime).

—W—

**Steven Warbeck** *Pavarotti in Dad's Room, Dance, Quills.*

**Don Was** *American Road* (IMAX).

**Mark Watters** *Tom Sawyer.*

**Wendy & Lisa** *The Third Wheel* (Ben Affleck).

**Michael Whalen** *Slay the Dreamer, Vlad.*

**Alan Williams** *Angels in the Attic, Princess and the Pea* (animated feature, score and songs; lyrics by David Pomeranz), *Who Gets the House* (romantic comedy), *Santa and Pete* (Hume Cronin, James Earl Jones), *Going Home* (Jason Robards).

**John Williams** *A.I., Minority Report* (both Spielberg), upcoming *Harry Potter* film (dir. Chris Columbus), *Star Wars: Episode 2.*

**Debbie Wiseman** *The Lighthouse, The Guilty. The Biographer* (starring Faye Dunaway), *Rebel Heart.*

—Y—

**Gabriel Yared** *Lisa.*

**Christopher Young** *The Glass House* (Diane Lane and Leelee Sobieski).

—Z—

**Hans Zimmer** *Pearl Harbor* (d. Michael Bay), *Hannibal.*

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**HOLY RESTORATION!** Authentic Bat-music has been hard to come by for fans of the TV series. Two albums were released by Neal Hefti, the composer of the title music, but these albums had no connection to the music heard on the show. The underscores were composed by band leader and arranger Nelson Riddle, who created a memorable, rhythmically-driven sound for the series, referencing Hefti's fami-

lar title motif for the Batmobile but mostly creating his own mood with shifting woodwind lines, big band-flavored fight music, and distinctive musical stingers for each of the show's supervillains. Riddle expanded on this style for the feature film, which allowed him to write sustained action cues for location sequences. Since the 1966 movie featured Batman's most famous villains, Riddle's exciting score is a perfect distillation of his approach to the series, and its extended passages make it a more satisfactory listening experience than any random selection of series cues would have.

**HOLY PRICELESS COLLECTION OF ETRUSCAN SNOODS!** Riddle's compositions for the movie are robust, including a mock-patriotic prologue, a riveting title tune that dynamically introduces all of the villain motifs, propulsive traveling music for the Bat-vehicles, piratical cues for the Penguin's henchman, generous helpings of Hefti's *Batman* theme, and showcase presentation of the series' swinging, brass-punctuated fight music. Also included is the slinky sex music for Miss Kitka's seduction of millionaire Bruce Wayne; the morose song "Plaisir d'Amore" that plays as the two first rendezvous and later reprises when Wayne (as Batman) tragically discovers that he's been duped by none other than Catwoman; and finally, the straight television rendition of Neil Hefti's *Batman* theme. Nearly 66 minutes of superheroic Bat-music in crystal clear monophonic Bat-sound!



### BAT TRACKLIST

1. Acknowledgment/Main Title	2:27	15. Flee for Your Life!	2:31
2. Batmobile to Airport	1:58	16. False Feathers/Swallow This Pill	3:25
3. A Good Job	2:20	17. My Very Paradise	2:04
4. Roger Wilco	2:43	18. The Grotto/A Stitch in Time	3:08
5. Just Ring/Yo Ho, Sir/		19. Emergency Operation	2:54
Let's Find Out	2:20	20. Small Craft	3:27
6. Tricky Buoy	3:21	21. Attack/Take It in Tow	4:16
7. Torpedoes	2:33	22. Vials	4:20
8. Holy Polaris	0:58	23. End Title	1:06
9. Kitka	1:11	<b>BONUS BAT TRACKS</b>	
10. Shades of Smolensic	3:17	24. Dark Eyes	0:20
11. Jet Umbrellas	1:49	25. Plaisir d'Amour	1:25
12. Filthy Criminals/		(Giovanni Martini)	
Chamber 17	2:43	26. Again (Lionel Newman)	2:03
13. Credulous Creatures/		27. <i>Batman</i> Theme (Neal Hefti)	0:44
Fine Finkish Friends	2:17	Total Bat Time:	65:23
14. Dehydrated/Stand Clear	3:43	Album produced by: Lukas Kendall	

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**STC 77130 - Film Music of Christopher Young**. First release of the soundtrack for *Judas Kiss*, the steamy stylish crime caper starring Alan Rickman and Emma Thompson. Young's jazz score is advanced; brilliant, totally original. Showcasing his astonishing versatility, this CD also includes epic scores for large orchestra and chorus, featuring the World Premieres of the *Species Suite* and the *Hellraiser/Hellbound Suite*. Also includes music from *Copycat* and *Getting Even*. A must-have!



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**STC 77129 The King's Guard** — Original Motion Picture Soundtrack is another unforgettable orchestral feast by Ray Colcord, composer of *The Paper Brigade* and *Amityville Dollhouse* (both on Citadel). Big and sweeping, this period swordfighting adventure starring Ron Perlman, Eric Roberts and Lesley Anne Down premieres on cable this fall. A 70-minute blockbuster!



**STC 77127 Golden Age Songs and Instrumentals**. The latest release in Citadel's Legendary Hollywood Series. Vocals and instrumental ensemble performances from classic scores by Erich Wolfgang Korngold and Max Steiner from *Deception*, *Escape Me Never*, *Devotion*, *City for Conquest*, *Between Two Worlds*, *Now, Voyager*, *Saratoga Trunk*, *A Bill of Divorcement* and *They Died With Their Boots On*. Maria Martino, soprano, with William Teaford, piano. Notes by Tony Thomas.



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